AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

RED HOT CHILI PEPPERS

STADIUM ARCADIUM

HAL•LEONARD

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Music transcriptions by Pete Billmann and David Stocker

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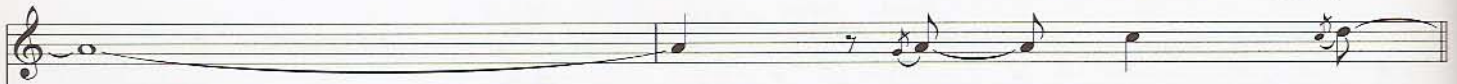
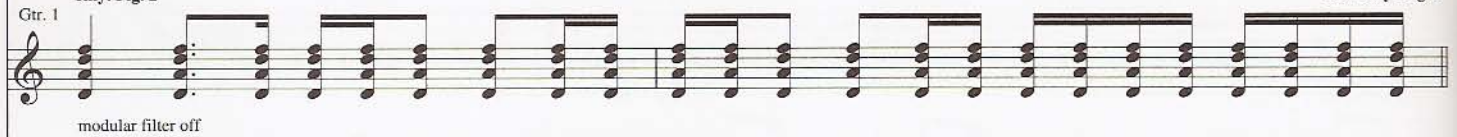
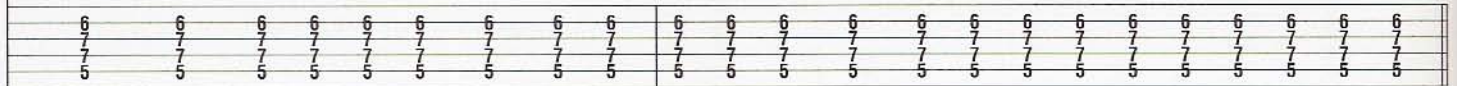
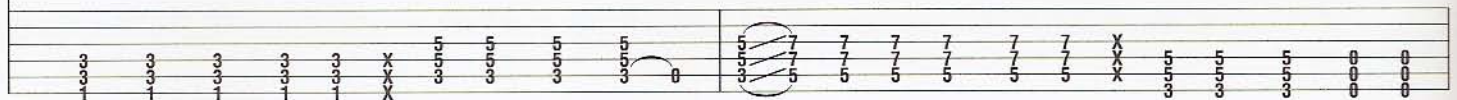
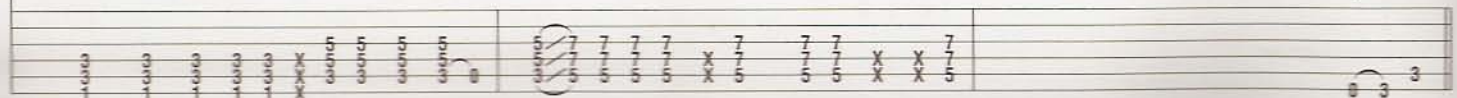
Dani California

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

***Gtr. 2 (clean), *mf*. Composite arrangement

G
Dm
Am
What in the world does your com - pa - ny take ___ me for?
Verse
*Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2 tacet
Am
G
Dm
Am
2. Black ban - dan - na, sweet ___ Lou - i - si - an - a, rob - bin' on a bank ___ in the state of In - di - an - a.
*Modular filter off
G
Dm
Am
She's a run - ner, reb - el, and a stun - ner, on her mer - ry way, ___ say - in', "Ba - by, what-cha gon - na?"
G
Dm
Am
G
Look-ing down the bar - rel of a hot met - al for - ty - five. Just an - oth - er way to sur - vive. ___
Riff A
**Gtrs. 1 & 2
End Riff A
w/ modular filter
**Composite arrangement

Gtr. 2 tacet
Dm
D5
E
open
Gtr. 3 (dist.)
(cont. in notation)
Cal - i - for -
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2
modular filter off
*Vol. swell
Chorus
Gtr. 1 tacet
3rd time, Gtrs. 7 & 8 tacet
F5
C5
D5
G5
- nia, rest in peace. Si - mul - ta -
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
- ne - ous re - lease. Cal - i - for - nia, show your teeth. She's my priest-
To Coda 1
To Coda 2
- ess, I'm your priest, yeah, yeah.
**Gtr. 4 (slight dist.)
(1st time, cont. in slashes)
**Doubled throughout

G
Dm
Am
w/ wah-wah
Gtr. 6
(dist.)
Gtr. 4
w/ Leslie
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 5 & 6 tacet
Gtr. 4 tacet
3. She's a lov - er, ba - by, and a fight - er. Should - a seen her com - in' when it got a lit - tle bright - er.
Riff B
End Riff B
Gtr. 2
Gtr. 4
divisi
wah-wah off
Gtr. 2: w/ Riff B
With a name like Dan - i Cal - i - for - nia, (the) day was gon - na come when I was gon - na mourne ya.

*Gtrs. 1 & 2: w/ Riff A
**Gtr. 1: w/ Rhy. Fig. 2
G
Dm
Am
G
Dm
A lit - tle load - ed, she was steal - in' an - oth - er breath. I love my ba - by to death.
*w/ modular filter
**Modular filter off
Coda 1
D.S. al Coda 1
D5
Cal - i - for -
Gtr. 3
***Vol. swell
Bridge
Gtr. 3 tacet
Bm
G
†D/F♯
††F♯5/C♯
Gtr. 4: w/ Rhy. Fig. 4 (2 times)
Who knew the oth - er side of you? Who know what
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 4
w/ fast phase shifter
†Bass plays F♮.
††Bass plays C♮.
G
D/F♯
F♯5/C♯
Bm
oth - ers died to prove? Too true to say good - bye to you.
Gtr. 2
modular filter off

Bm
Gtr. 2 tacet
Too true to say, say, say...
Gtr. 2
Gtr. 4
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 4 tacet
Am G Dm Am
4. Push the fad - er, gift - ed an - i - ma - tor one for the now and e - lev - en for the lat - er.
Gtr. 2
Gtr. 4
divisi
phase shifter off
G Dm Am
Nev - er made it up to Min - ne - so - ta, North Da - ko - ta man was a gun - nin' for the quo - ta.

Coda 2

Gtr. 3: w/ Rhy. Fig. 3 (3 times)
F5
C5
Cal - i - for - nia, rest in peace.
Gtr. 3
*Gtrs. 7, 8 & 9
*Three gtrs., each playing single notes

D5
G5
F5
C5
D5
G5
Si - mul - ta - ne - ous re - lease. Cal - i - for -
(Dum, de, dum, da. Cal - i - for - nia.

Riff C
End Riff C

Gtrs. 7, 8 & 9: w/ Riff C
F5
C5
D5
G5
- nia, show your teeth. She's my priest -
Dum, de, dum, da.)

**Gtrs. 14 & 15
mf
w/ dist.
**Two gtrs., each playing single notes

Gtr. 13 (dist.)
mf

F5 C5 A C5 D5 A
open
17fr
Gtr. 3
(cont. in notation)
- ess, I'm your priest, yeah, yeah.
Gtrs. 13, 14 & 15
Gtrs. 10, 11 & 12
Gtrs. 13, 14 & 15
divisi
Gtrs. 7, 8 & 9
*w/ flanger on entire mix
Outro-Guitar Solo
Gtrs. 7 - 15 tacet
F5 C5 D5 G5 F5 C5
Gtr. 3
D5 G5 F5 C5 D5 G5
F5 C5 D5

F5
C5
D5
G5
F5
C5
D5
G5
F5
C5
D5
G5
F5
w/ wah-wah
C5
D5
N.C.
w/ bar

Snow (Hey Oh)

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Chorus
Gtr. 1: w/ Riff A (2 times)
G#m E B F# G#m E B F#
Hey, oh, lis - ten what I say, oh. I got your
G#m E B F# G#m E B F#
hey, oh, now lis - ten what I say, oh, oh.
Verse
Gtr. 1: w/ Riff A (2 times)
G#m E B F#
2. When will I know that I real - ly can't go to the well once more time to de - cide on?
Rhy. Fig. 1
End Rhy. Fig. 1
*Gtr. 2
mf
11 12 13 12 12 13 11 12 11 9 11 11
*Melotron arr. for gtr.
Gtr. 2: w/ Rhy. Fig. 1 (3 times)
G#m E B F# G#m E
When it's kill-ing me, when will I real-ly see all that I need to look in- side? Come to be-lieve that I bet-ter not leave be -
B F# G#m E B F#
fore I get my chance to ride. When it's kill-ing me, what do I real-ly need, all that I need to look in - side?
Chorus
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)
G#m E B F# G#m E B F#
Hey, oh, lis - ten what I say, oh. Come back and
G#m E B F# G#m E B F#
hey, oh, look at what I say, oh, oh. The

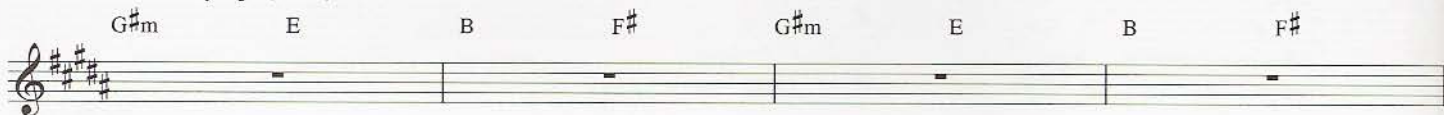
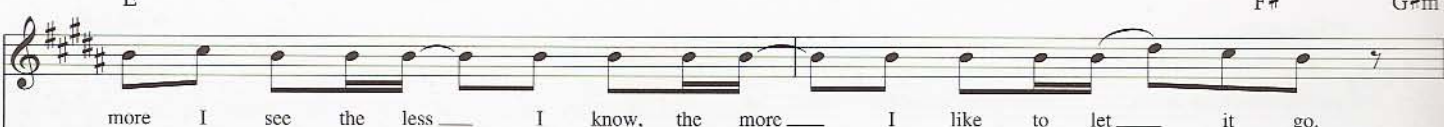
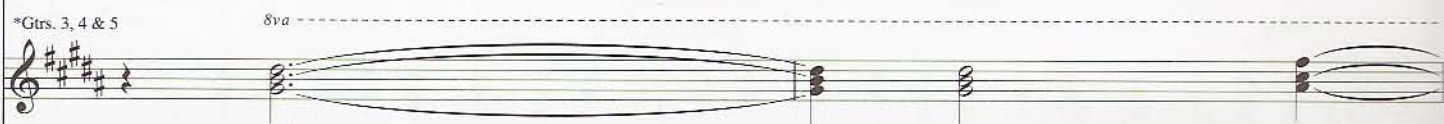
Pre-Chorus
E
F♯
G♯m
more I see the less I know, the more I like to let it go.
Gtr. 1
Riff B
w/ pick & fingers

F♯
E
Hey, oh, whoa,
Harm.

whoa.
End Riff B
w/ pick

Chorus
2nd time, Gtrs. 3, 4 & 5 tacet
B
F♯
Deep be - neath the cov - er of an - oth - er per - fect won - der where it's
Gtr. 1
Rhy. Fig. 2

C#m(add9)
B
so white as snow.
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
F#
C#m(add9)
B
Pri - vate - ly di - vid - ed by a world so un - de - cid - ed and there's no - where to go.
F#
C#m(add9)
B
In be - tween the cov - er of an - oth - er per - fect won - der where it's so white as snow.
(So...
To Coda
F#
Run - ning through the field where all my tracks will be con - cealed and there's
Gtr. 1
C#m(add9)
no - where to go. Ho.
no...)

Interlude
Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
G#m E B F# G#m E B F#
Verse
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)
G#m E B F# G#m E
3. When to de-scend to a - mend for a friend all the chan-nels that have bro-ken down? Now you bring it up, I'm gon-na ring it up
B F# G#m E
just to hear you sing it out. Step from the road to the sea to the sky and I
B F# G#m E B F#
do be - lieve what we re - ly on. When I lay it on, come get to play it on all my life to sac - ri - fice.
Chorus
Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (4 times)
G#m E B F# G#m E B F#
Hey, oh, lis - ten what I say, oh. I got your
Voc. Fig. 1
End Voc. Fig. 1
(Hey, oh.)
Bkgd. Voc.: w/ Voc. Fig. 1
G#m E B F# G#m E B F#
hey, oh, lis - ten what I say, oh. The
Pre-Chorus
Gtr. 1: w/ Riff B
E F# G#m
more I see the less I know, the more I like to let it go.
*Gtrs. 3, 4 & 5
8va
mf
w/ dist.
11 12 13
11 12 13
14 14 15
*Three gtrs., each playing single notes

F♯ E
Hey, oh, whoa, whoa.
8va
14 14 15 16 16 16
11 12 13 14 14 15 16 16 16 11 12 13
Coda
Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.)
C♯m(add9)
B
no - where to go. I said,
(no...)
Gtr. 6 (dist.)
15ma
8va
mf
string noise
fdbk.
Interlude
Gtrs. 1 & 6: w/ Rhy. Fig. 2 (2 times)
F♯
C♯m(add9)
B
*Voc. Fig. 2
End Voc. Fig. 2
hey, hey, yeah, oh, yeah. Tell my Lord now.
(Oo.)
*Applies to upstemmed part only.
Bkgd. Voc.: w/ Voc. Fig. 2
F♯
C♯m(add9)
B
Hey, hey, yeah, oh, yeah. Tell my Lord now.
Chorus
Gtrs. 1 & 6: w/ Rhy. Fig. 2 (4 times)
B
F♯
C♯m(add9)
B
Deep be-neath the cov - er of an - oth - er per - fect won - der where it's so white as snow.
Riff C
**Gtr. 7 (dist.)
End Riff C
f
w/ reverb
let ring
let ring
let ring
11 12 11 11 12 11 9 11 11 9 11 11 11 12 13
**Three gtrs. (each playing single notes) arr. for one

Gtr. 7: w/ Riff C (3 times)
F♯
C♯m(add9)
Pri - vate - ly di - vid - ed by a world so un - de - cid - ed and there's no - where to go.
F♯
C♯m(add9)
Deep be - neath the cov - er of an - oth - er per - fect won - der where it's so white as snow.
(So...
F♯
C♯m(add9)
Run - ning through the field where all my tracks will be con - cealed and there's no - where to go.
(no... Oo.)
I said,
Outro
Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Gtrs. 1 & 6: w/ Rhy. Fig. 2 (3 times)
Gtr. 7: w/ Riff C (3 times)
B
F♯
C♯m(add9)
hey, aw, yeah, aw, yeah. Tell my Lord now.
F♯
C♯m(add9)
Hey, yeah, yeah, aw, yeah.
F♯
C♯m(add9)
Gtr. 8 (dist.)
mf
rake
Gtr. 9 (dist.)
mf
rake

B
F♯
*Gtrs. 1 & 6
Gtr. 7
let ring
Gtr. 8
rake
Gtr. 9
*Composite arrangement
Free time
C♯m(add9)
Gtrs. 1, 6 & 7 tacet
N.C.
fdbk.
string noise

Charlie

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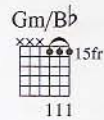

In a min-ute, I'll be there, sit tight, get square.
Move a-round like a sci-en-tist, lay down, get kissed.
You could do it at the hip-po-drome, Spoken: Slide back, trom-bone.
Big pic-ture and it nev-er lies, big dad-dy will ad-vise.
(Take, take, take, take, take, take, take me, what, what, what, what, what, what door?
An-y-bod-y got a T V tome? That's right, un-known.
Ev-er-read-y, in dis-guise, sun-set, sun-rise.
Wake, wake, wake, wake, wake, wake, wake me, what, what, what, what, what, what for?)
End Rhy. Fig. 2

*Pan original signal hard left and delayed signal hard right.
**Played ahead of the beat.

Chorus
Gtr. 1: w/ Rhy. Fig. 4 (3 times)
Gtr. 3 tacet
Gtr. 2 tacet
Cm Bb F Eb Cm Bb
So much more__ than... And to my core__ and...
Char - lie's wak - in' me. ...and
Gtr. 2
8va
*Fade out
F Eb Cm Bb F Eb
And tell my sto - ry... And
Char - lie's shak - in' me. ...and Char - lie's mak - in' me.
To Coda 2
Cm Bb F D7
Char - lie's mak - in' me smile,___ whoa,___ whoa,_ now.
Gtr. 1
Bridge
Gtr. 1 tacet
*Eb5 F5
My
Riff B
End Riff B
Gtr. 4 (dist.)
mf
w/ reverb
*Chord symbols implied by bass.

E♭5 F5

In - ti - mate sight has come in to light.

Gtr. 5 (dist.)

mf

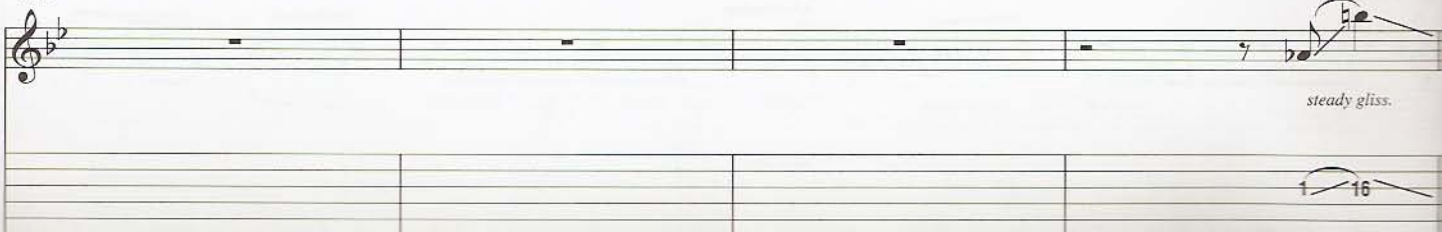
Gtr. 4

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 4 & 5 tacet

Gm

Gtr. 3

steady gliss.

Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3 tacet

Gm

When I pick up on ___ that ___ smell, ___ pick it up and run ___ like ___ hell. ___

Lit - tle wom - an, save ___ me ___ some, ___ bet - ter get up on ___ your ___ run. ___

Gtr. 2: w/ Fill 1

Gtr. 2: w/ Riff A, simile

Gm/B♭

D.S.S. al Coda 2

Coda 2
Gtr. 1 tacet
Gtr. 4: w/ Riff B (7 times)
Eb5
F5
G5
My heart, your skin, this love I'm in.
We don't ar - rive with - out a sur - prise.
You're right, I'm wrong, be free, be - long.
In - ti - mate sight has come in to light.
My heart, your skin, this love I'm in.
Gtr. 4: w/ Riff B (1st meas.) (2 times)
We don't ar - rive with - out a sur - prise.
You're right, I'm wrong, be free, be - long.
(We don't ar - rive with - out a sur - prise.)
In - ti - mate sight has come in to light.
Gtr. 4

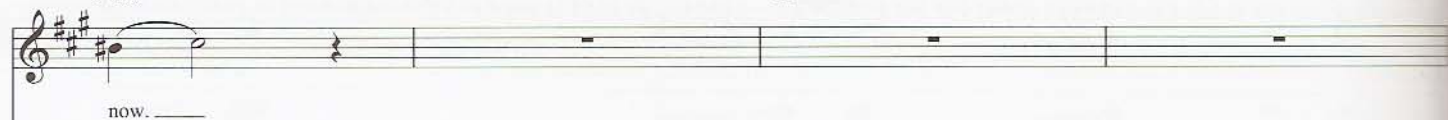
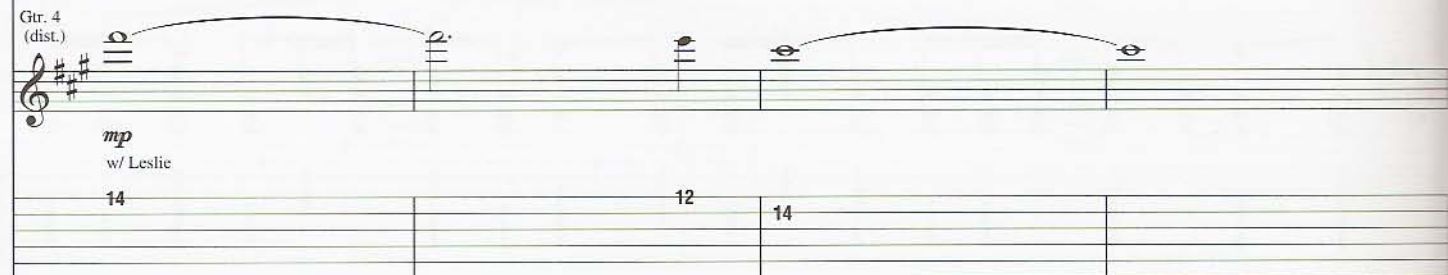
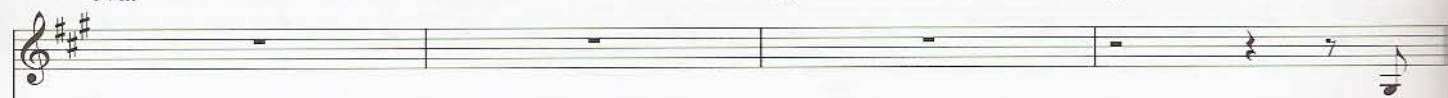
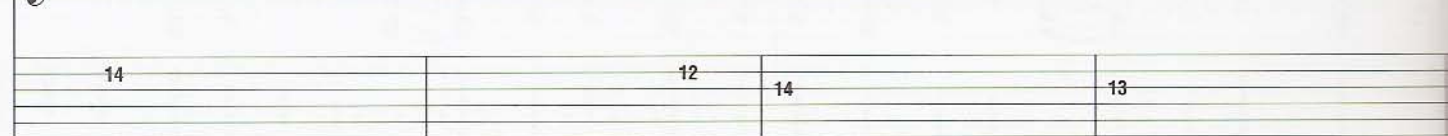
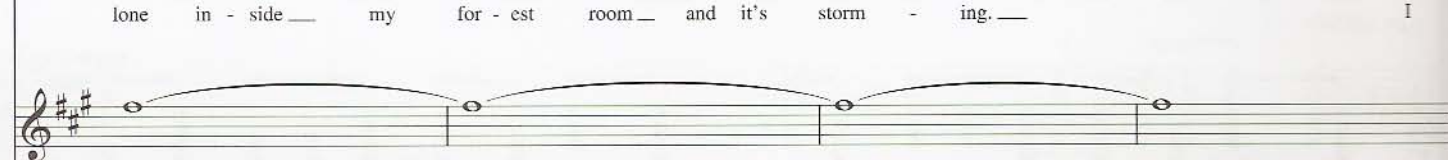
G5
F5
E♭5
Gtr. 4
8va
Gtr. 3
F5
G5
F5
Gtr. 3 tacet
Gtr. 4
E♭5
F5
G5
F5
E♭5
F5
G5
string noise

Stadium Arcadium

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

F♯m
Smoke sur - rounds your per - fect face and I'm
*Tap w/ edge of pick.
**Tap w/ edge of pick.
Rhy. Fig. 2
A
fall - ing.

F#m
Push - in' a broom out in - to space, and
A
E
this is where I find a way. The
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 3
Bm
D
Strang - er things have hap - pened both __ be - fore and af - ter noon. __ And I'm __
(Be - fore and af - ter
A
E
form - ing __ and I'm __ warm - ing. __ Push - in' my - self __ and no, I don't mind ask - ing
noon. __ Warm - ing __ to __ you.) __
Interlude
Gtr. 1: w/ Rhy. Fig. 1
F♯m
A
now. __
Gtr. 4 (dist.)
mp
w/ Leslie
14
12
14
F♯m
A
E
2. A -
14
12
14
13
Verse
Gtr. 1: w/ Rhy. Fig. 1
F♯m
A
lone in - side __ my for - est room __ and it's storm - ing. __ I
11

Gtr. 4 tacet
F♯m
A
E
nev - er thought _ I'd be in bloom, _ but this is where _ I _ start.
(This is where _ I _ start.)
F♯m
Der - e - lict days and the ster - e - o plays for the all _ night crowd that it can - not phase.
And I'm
*Gtr. 5 (dist.)
mp
*Bkwd. gtr. arr. for gtr.
Gtr. 1
A
F♯m
call - ing.
Te - di - ous weeds that the me - di - a breeds but the

A
E
an - i - mal gets what the an - i - mal needs.
And I'm sor - ry.
The
Gtr. 5
Gtr. 6 (clean)
divisi
mf
let ring throughout
Chorus
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Gtr. 5 tacet
Bm
D
sta - di - um ar - ca - di - um, a mir - ror to the moon. And I'm
(Mir - ror to the
Riff A
Gtr. 6
A
E
form - ing and I'm warm - ing. The state of the art un - til the clouds come crash - ing.
moon. Warm - ing to you.)
End Riff A

Bm
D
Strang - er things have hap-pened both be - fore and af - ter noon.
Well, I'm
And
(Be - fore and af - ter
To Coda
A
E
form - ing and I'm warm - ing. I'm push - in' my - self and no, I don't mind ask - ing
noon. Warm - ing to you.)
Guitar Solo
Gtr. 6 tacet
F#5
*Eadd9/G#
A6
C#sus4
F#5
Eadd9/G#
now.
Gtr. 7 (slight dist.)
mf
Gtr. 1
*Piano plays G#.

A6
C#sus4
F#5
Eadd9/G#
A6
C#sus4
hold bend
1/2
Riff A
F#5
Eadd9/G#
A6
C#sus4
B5
*Aadd9/C#
End Riff A
*Bass plays C♯.
D6
F#sus4
B5
Aadd9/C#
D6
F#sus4

Gtr. 1: w/ Riff A
F♯5
Eadd9/G♯
A6
C♯sus4
Gtr. 7
1 hold bend
**Played behind the beat.
C♯m
Gtr. 1
Bm(add9)
1/2
Interlude
Gtr. 1: w/ Rhy. Fig. 1
F♯m
A
F♯m
Gtr. 7 tacet
A
E
And this is where I find...

Outro-Chorus

A
E
form - ing and I'm warm - ing. The state of the art until the clouds come crash - ing.
moon. Warm - ing to you.)
Bm
D
Strang - er things have hap-pened both be - fore and af - ter noon. And I'm
(Be - fore and af - ter
A
E
Gtr. 1
form - ing and I'm warm - ing to you.
noon. Warm - ing to you.)
Gtr. 8
Gtr. 6

Hump de Bump

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Pre-Chorus
D7♯9
Hump, de, bump, doop, bo - du. Bump, de, hump, doop, bop.
Riff C
End Riff C
Gtr. 1: w/ Riff C (2 times)
Hump, de, bump, doop, bo - du. Oh, no. Bump, de, hump, doop, bo - du. Hump, de, bump, doop, bop.
D7
Bump, de, hump, doop, bo - du. Bump, bump. Whew!
Rhy. Fig. 1
Gtr. 1
End Rhy. Fig. 1
Chorus
Dm
B♭7
It must have been a hun - dred miles, or an - y of a hun - dred styles.
Rhy. Fig. 2

A7
G7
B♭
C
It's not a - bout the smile you wear but the way we make out.
End Rhy. Fig. 2
Dm
B♭7
A, when I was an all a - lon - er, a, noth - in' but a two beach comb - er.
Rhy. Fig. 3
A7
G7
B♭
C5
An - y - bod - y seen the sky? I'm, I'm wide a - wake now.
End Rhy. Fig. 3
Interlude
Gtr. 1: w/ Riff A (2 times)
Dm7
Verse
Gtr. 1: w/ Riff A
Dm7
2. Work - in' the beat as we speak.

work - ing the belle du monde. Be -
Gtr. 1
rake
X X 12 10 X 10 X X 12 10 X 10 X X 10 12 X X 12 10 X 10 X X X 12 10 10 12 10
Gtr. 1: w/ Riff A
Gtr. 1: w/ Riff B
lieve in the hav - oc we wreak. Be - liev - in', is that so wrong? Can I get my co - de - fen - dant?
Pre-Chorus
Gtr. 1: w/ Riff C (3 times)
D7♯9
Hump, de, bump, doop, bo - du. Bump, de, hump, doop, bop.
Riff D
*Gtr. 2
End Riff D
mf
10 12 13 12 10 12 10 10 12 13 12 10 12 10
*Trumpet arr. for gtr.
Gtr. 2: w/ Riff D (2 times)
Hump, de, bump, doop, bo - du.
Bump, de, hump, doop, bo - du. Hump, de, bump, doop, bop.
*Gtr. 3
mf
8 10 12 10 8 10 8 8 10 12 10 8 10 8
*Trumpet arr. for gtr.

1st time, Gtr. 1: w/ Rhy. Fig. 1
2nd time, Gtr. 1: w/ Rhy. Fill 1
D7
Bump, de, hump, doop, bo - du. Bump, bump, come on...
Gtr. 3
Gtr. 2
divisi

Chorus
Gtr. 1: w/ Rhy. Fig. 2
Gtrs. 2 & 3 tacet
Dm
B♭7
It must have been a hun - dred miles, an - y of a hun - dred styles.
A, lis - ten to me what I said a, try to get it through your head.
A7
G7
B♭
C
It's not a - bout the smile you wear but the way we make out.
A lit - tle bit of cir - cum - stance and a chance to make out.

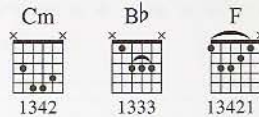
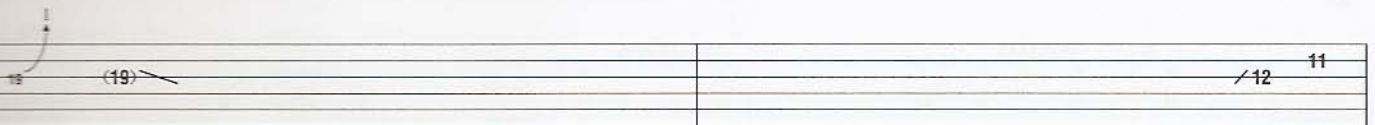
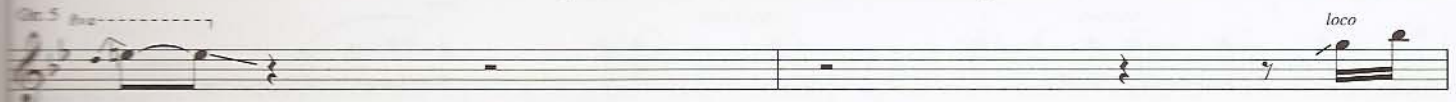
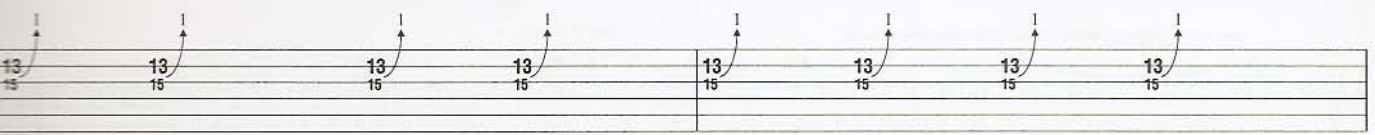
1st time, Gtr. 1: w/ Rhy. Fig. 3
2nd time, Gtr. 1: w/ Rhy. Fig. 2
Dm
B♭7
A, when I was an all a - lon - er, a, noth - in' but a two beach comb - er.
A, liv - in' in the cit - a - del, it's hard e - nough to be your - self.

To Coda
Percussion Solo
A7
G7
B♭
C5
N.C.
8
An - y - bod - y seen the sky? I'm, I'm wide a - wake now.
Wait-ing for the bell to toll and I'm wide a - wake now.

Rhy. Fill 1
Gtr. 1

Bkgd. Voc.: w/ Voc. Fig. 1 (1 1/2 times)
D5
Gtr. 1
play 4 times
p
3rd time, cresc. poco a poco
D.S. al Coda
Dm N.C.
Spoken: (Gon - na get ya, gon - na shake ya. Gon - na get ya.)
mf
Coda
Gtr. 1: w/ Rhy. Fig. 2
Dm
B♭7
It must have been a hun - dred miles, or an - y of a hun - dred styles.
A7
G7
B♭
C
It's not a - bout the smile you wear but the way we make out.
Gtr. 1: w/ Rhy. Fig. 3
Dm
B♭7
A, when I was an all a - lon - er, noth - in' but a two beach comb - er.
A7
G7
B♭
C5
Dm7 N.C.
An - y - bod - y seen the sky? I'm, I'm wide a - wake now.
Gtr. 1

She's Only 18

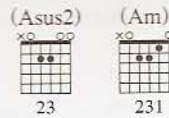
Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Gm7
C5
Gm7
F5
Your hus-tle's bust-ed when you can't af-ford a cig-a-rette.
The last I heard from you were, you were scream-in', "Han-dle it."
1/4
Chorus
Gtr. 1 tacet
C5
Eb5
G5
F5
Knock the world...
...right off its feet and straight on-to its head.
Rhy. Fig. 1
*Gtrs. 2 & 3 (dist.)
f
*Composite arrangement
C5
Eb5
G5
F5
C5
Book of love,...
...will long be laugh-ing af-ter you are dead.
Eb5
G5
F5
C5
Eb5
Fas-ci-nat-ed...
...by the look of you and what was said.
Make a play,...
...for all the bright-
End Rhy. Fig. 1

Gm
D7
- est minds and light will shed.
Riff C2
Gtr. 4 (dist.)
End Riff C2
mf
Riff C
Gtr. 2
End Riff C
Gtr. 3 Riff C1
divisi
End Riff C1
Interlude
Gtr. 1: w/ Riff A (2 times)
Gtrs. 2, 3 & 4 tacet
Gm7 C5 Gm7 F5
Verse
Gtr. 1: w/ Riff A (2 times)
Gm7 C5 Gm7 F5
2. I heard some P - funk out on the road a - gain. To get your head shrunk is what I rec - om - mend.
Gm7 C5 Gm7 F5
It's in your blood - line, a per - fect Frank - en - stein. Out on that lone pine I'm gon - na make you mine.
Gtr. 1
1/4
1/4
Gtr. 1: w/ Riff B
Gm7 C5 Gm7 F5
It's un - der - stood, you wrap your voo-doo right a - round my neck. You've got some glit - ter on your kit - ty at the dis - co - theque.

Gm7
C5
Gm7
F5
I put my lov - in' in your ov - en, not a head to check.
The last I heard from you were, you were scream - in', "Res - ur - rect."
Gtr. 1
Gtr. 5 (dist.)
divisi
w/ wah-wah
Chorus
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Fig. 1
C5
E♭5
G5
F5
Knock the world...
...right off its feet and straight on - to its head.
Book of love,...
...will long be
Gtr. 5
G5
F5
C5
E♭5
G5
F5
laugh-ing af - ter you are dead.
Fas - ci - nat - ed...
...by the look of you and what was said.

Gtrs. 2, 3 & 4: w/ Riffs C, C1 & C2
C5
E♭5
Gm
D7
Make a play,...
...for all the bright - est minds and light will
shed.
Who.
Guitar Solo
Cm
B♭
F
Cm
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 6 (slight dist.) mf
w/ tremolo
Gtr. 6: w/ Rhy. Fig. 2 (2 times)
Cm
B♭
F
Gtr. 6
8va
let ring
1 hold bend

Free time
Gm
D7
- est minds and light will shed.
8va
loco
Gtr. 5
Gtr. 1
Gtr. 4
Gtr. 2
Gtr. 3
divisi
1/2

Slow Cheetah

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Gtrs. 1 - 3: Capo VI

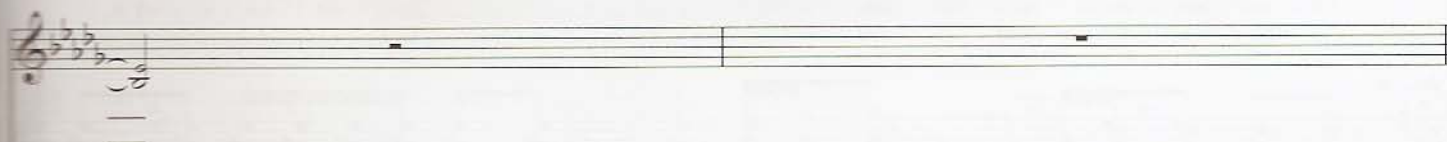
Intro
Moderately slow ♩ = 88

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above represent actual sounding chords. Capoed fret is "0" in tab. Chord symbols reflect implied harmony.

Verse

B♭m (Em) D♭ (G) E♭m7 (Am7) G♭ (C)
I've had a chance to break.
Interlude
2nd time, Gtr. 1: w/ Riff A
2nd time, Gtr. 2 tacet
Gtr. 1: w/ Riff A
B♭m (Em) D♭5 (G5) E♭sus2 (Asus2) G♭ (C) B♭m (Em) D♭5 (G5) E♭sus2 (Asus2) G♭ (C)
Riff C
Gtr. 1
End Riff C
Verse
Gtr. 1: w/ Riff A
B♭m (Em) D♭5 (G5) E♭sus2 (Asus2) G♭ (C)
2. It's so bad, it's got to be good. Mys - te - ri - ous girl, mis - un - der - stood,
3. I know a girl, she worked in a store. She knew not what her life was for,
Gtr. 1: w/ Riff C
Gtr. 1: w/ Riff B (1st 3 meas.)
B♭m (Em) D♭5 (G5) E♭sus2 (Asus2) G♭ (C) B♭m (Em) D♭ (G)
dressed like a wed - ding cake. An - y oth - er day and I might play a fu -
she bare - ly knew her name. They tried to tell her she would nev - er be as hap -
E♭m7 (Am7) G♭add2 (Cadd2) B♭m (Em) D♭ (G)
- ner - al march for Bon - nie Brae. Why try and run a - way?
- py as the girl in the mag - a - zine. She bought it with her pay.

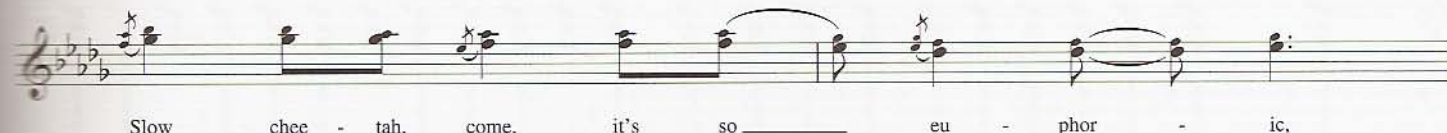
E♭sus2
(Asus2)

(Asus2)
Gtr. 2
(acous.)
mf
let ring throughout
(cont. in notation)
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1
w/ pick
*2nd time, doubled by Gtr. 3 (elec.), w/ clean tone, played mf.

Chorus

G♭add2
(Cadd2)
D♭
(G)
E♭sus2
(Asus2)
E♭m
(Am)
E♭sus2
(Asus2)
Slow cheetah, come before my forest,
Rhy. Fig. 2
End Rhy. Fig. 2
*Gtrs. 1 & 2
*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
G♭add2
(Cadd2)
D♭
(G)
E♭sus2
(Asus2)
E♭m
(Am)
E♭sus2
(Asus2)
looks like it's on today.

G♭add2
(Cadd2)
D♭
(G)
E♭sus2
(Asus2)
E♭m
(Am)
E♭sus2
(Asus2)
Slow cheetah, come, it's so euphoric,

D.S. al Coda
Gbadd2
(Cadd2)
Db
(G)
Ebsus2
(Asus2)
no mat - ter what they say.
(No mat - ter what they say.)
Gtrs. 1 & 2
Coda
Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Fig. 2 (3 1/2 times)
Ebm
(Am)
Slow chee - tah, come be - fore my for - est,
looks like it's on to - day.
Gadd2
(Cadd2)
Slow chee - tah, come, it's so
eu - phor - ic,
Gtr. 1
*Gtrs. 2 & 3
*Composite arrangement

Verse
Gtr. 1: w/ Riff C
Gtrs. 2 & 3 tacet
B♭m
(Em)
D♭5
(G5)
E♭sus2
(Asus2)
G♭
(C)
4. Ev - 'ry - one has so much to say, they talk, talk, talk their lives a - way,
Gtr. 1: w/ Riff A
Gtr. 1: w/ Riff B
don't e - ven hes - i - tate.
Walk-in' on down to the bur - i - al ground, it's a
E♭m7
(Am7)
G♭add2
(Cadd2)
very old dance with a mer - ry old sound.
Looks like it's on to - day.
Interlude
E♭m
(Am)
Gtr. 4 (elec.)
Play 3 times
w/ dist. & reverb
*Vol. swells
Gtr. 1

*Composite arrangement

E♭sus2
(Asus2)
E♭m
(Am)
E♭sus2
(Asus2)
G♭add2
(Cadd2)
D♭
(G)
— my for - est,
looks like it's on to - day.
E♭sus2
(Asus2)
E♭m
(Am)
E♭sus2
(Asus2)
G♭add2
(Cadd2)
D♭
(G)
Slow chee - tah, come, it's so
E♭sus2
(Asus2)
E♭m
(Am)
E♭sus2
(Asus2)
G♭add2
(Cadd2)
D♭
(G)
(Asus2)
Gtrs. 1, 2 & 3
(cont. in notation)
— eu - phor - ic
no mat - ter what they say.
(No mat - ter — what they say.)

Gtr. 5 tacet
Gtrs. 1, 2 & 3
Gtrs. 2 & 3, cont. in slashes
(Asus2)
Gtrs. 2 & 3
Gtr. 1
Outro
Faster ♩ = 124
w/ fingers
Gtrs. 2 & 3 tacet
2nd time, w/ two bkwd. gtrs. ad lib. (till fade)
Gbadd2 (Cadd2) Db5 (G5) Ebsus2 (Asus2)
Gb (C) Db5 (G5) Ebsus2 (Asus2)
Gb (C) Db5 (G5) Eb5 (A5)
play 3 times
Play 4 times & fade
Gtr. 1 tacet
Gb (C) Db (G) Eb5 (A5)
(Bass & reverse gtrs.)

Torture Me

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

*Chord symbols reflect implied harmony.

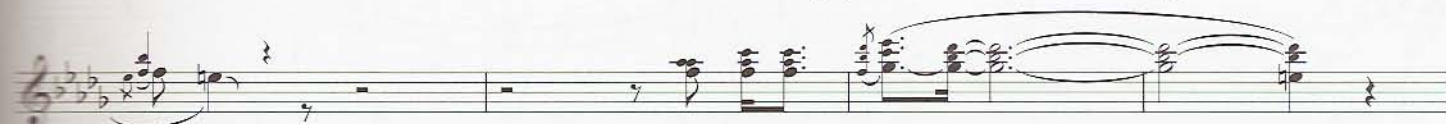
**Bass arr. for gtr.

***Two gtrs. arr. for one.

†Two gtrs. arr. for one.

*Chord symbols reflect overall harmony.

Gb6
Ab5
Rhy. Fill 1
Gtr. 2
(cont. in notation)
know.
Rhy. Fill 1A
Gtr. 3
*Gtrs. 2 & 3
End Rhy. Fills 1 & 1A
*Composite arrangement
Chorus
Gtr. 2 tacet
Bb5
Db
Gb
Eb5
Tor - ture me and tor - ture me. Forc - in' me, so tor - ture me, please.
Riff A
Gtr. 3
End Riff A
Bbm
Db
Gb
Eb5
Tor - ture me with sor - cer - y. Forc - in' me, so tor - ture me, please.
(Oh, no, my Lord. Oh, oh, my time.)
Voc. Fig. 1
End Voc. Fig. 1
(Oh.)

Interlude
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
B♭m
G♭6
G♭6add♯4
B♭m
Whew.
Riff B
End Riff B
Riff B1
End Riff B1
*Trumpets arr. for gtr.
Gtrs. 4 & 5: w/ Riffs B & B1
G♭6
G♭6add♯4
B♭m
Verse
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (1 1/2 times)
B♭m
G♭6
B♭m
2. All the leaves are turn - ing brown, the wind is push-in' me a - round. Let's go.
(Oh, oh,
oh.)
Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A
G♭6
A♭5
It's what I know.
Chorus
Gtr. 3: w/ Riff A
B♭m
D♭
G♭
E♭m
Tor - ture me and tor - ture me. It's forc - in' me, so tor - ture me, please.
Riff C
End Riff C
Gtr. 2

Bkgd. Voc.: w/ Voc. Fig. 1
B♭m
D♭
G♭
E♭m
Tor - ture me with sor - cer - y. Forc - in' me, so tor - ture me, please.
(Oh, no, my Lord. Oh, oh, my time.)
Gtr. 2
Gtr. 3
Interlude
Half-time feel
Gtr. 2 tacet
D♭
E♭m
The
Gtr. 3
*mp
*1/2 vol.
Bridge
D♭
E♭m
will of God is stand - ing still. Bra - zil - ian chil - dren get their fill. Let's go...
Let's
Rhy. Fig. 3
End Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3 (2 1/2 times)
D♭
E♭m
turn it up and dumb it down, the vi - sion of your ul - tra - sound is so...
And
D♭
E♭m
all the leaves are turn - ing brown, the wind is push-in' me a - round. Let's go...
8va
mp
16
16
18
mp
mp
13
14
13
14
14
16
D♭
A vin - tage year for pop I hear. The mid - dle of the end is near. It's
8va
18
16
16
14
16
13
14
13
14

End half-time feel

Gtrs. 6, 7 & 8 tacet

E♭m

so...

Whoa.

(Oh.)

Gtr. 2

fdbk.

mp

7 8 8 6

Pitch: F

*Vol. swell

Gtr. 3

mf

7 8 8 6

7 8 8 6

**Vol. swell

Guitar Solo

Gtr. 2 tacet

Gb5
Ab5
Gb5
F5
hold bend
hold bend
Bb5
Gb5
Ab5
Gb5
F5
Db5
Bb5
8va
Gb5
8va
loco
8va
Ab5
loco
*fdbk.
*Microphonic fdbk., not caused by string vibration.

Chorus

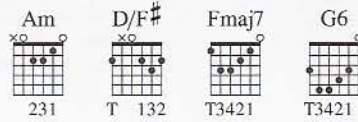
Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
Gtr. 3: w/ Riff A
B♭5
D♭
G♭
E♭5
Tor - ture me and tor - ture me. It's forc - in' me, so tor - ture me, please.
(Oh, no, my Lord. Oh, no, my time.

B♭m
D♭
G♭
E♭5
Tor - ture me with sor - cer - y. Forc - in' me, so tor - ture me, please.
Oh, no, my Lord. Oh, no, my time, ba - by.
Gtr. 3

Gtr. 2: w/ Riff C
Gtr. 3: w/ Riff A
B♭m
D♭
G♭
E♭m
Tor - ture me and tor - ture me. It's forc - in' me, so tor - ture me, please.
Voc. Fig. 2
End Voc. Fig. 2
Oh, no, my Lord. Oh, no, my time.)

Bkgd. Voc.: w/ Voc. Fig. 2
B♭m
D♭
G♭
E♭m
Tor - ture me with sor - cer - y.
Forc - in' me, so tor - ture me, please.
Gtr. 2
Gtr. 3
Free time
B♭5
N.C.
8va
loco
fdbk.
Pitch: A
string noise

Strip My Mind

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Spoken: Aw, say goodbye to your boots, man.

Dm
Am
C
G
boul - e - vard will nev - er be so full of love and life a - gain.
(Hey.)
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 1
Am
Em
Fmaj7
C
Hot as Ha - des,
ear - ly eight - ies.

Spoken: You gotta lose to win.

Dm
Am
C
G
Sing an - oth - er song, make me feel like I'm in love a - gain.
(Hey.)

Pre-Chorus
Fmaj7♯11
Cmaj7
Fmaj7♯11
Oh, yeah.
(Oh, yeah.
Oh.
Oh.)
Rhy. Fig. 3
Gtr. 1
End Rhy. Fig. 3

Chorus
Am
G
Fmaj7
Please don't strip my mind.
Am
G
Fmaj7
Leave something be - hind.
Rhy. Fig. 4
End Rhy. Fig. 4
Am
D/F#
Fmaj7
Please don't strip my mind.
Interlude
Gtr. 1: w/ Rhy. Fig. 1
Am
Em
Fmaj7
C
(Whoa,
yeah,
yeah.
Wow,
Gtr. 2 (dist.)
mf
w/ resonant phrasing on modular synth.
Gtr. 3 (dist.)
mf
w/ resonant phrasing on modular synth.

Dm
Am
C
G
wow, wow, wow, yeah.)
Verse
Gtr. 1: w/ Rhy. Fig. 2
Am
Em
Gtrs. 2 & 3 tacet
Fmaj7
C
2. All in fa - vor
sign the waiv - er.
Spoken: Aw, it will make me cry.
Dm
Am
C
G
Blood - y Ca - ro - li - na, won't you take an - oth - er look in - side?
(Hey.)

Verse

Am Em Fmaj7 C

3. El Do - ra - do won the lot - to.

mf

T

Dm Am C G

All the cash and not a clue, but now you know what I've been through.

(Hey.)

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 3
Fmaj7♯11
Cmaj7
Fmaj7♯11
Oh, yeah. Oh.
Gtr. 2
Gtr. 3 divisi
Chorus
Gtr. 1: w/ Rhy. Fig. 4
Gtrs. 2 & 3: w/ Riffs A & A1
Am G Fmaj7 Am G Fmaj7
Please don't strip my mind. Leave some - thing be - hind.
Am D/F♯ Fmaj7
Gtr. 1
Please don't strip my mind.
Gtr. 2
Gtr. 3 divisi
Am D/F♯ Fmaj7
Leave some - thing be - hind.

Especially in Michigan

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

*Chord symbols reflect overall harmony.

E6sus2 Bsus2 F#5 C#sus4 E6sus2 Bsus2
pe - cial - ly in Mich - i - gan.
well, I could be your friend.
let ring
F#5 C#sus4 E6sus2 Bsus2 F#5 C#sus4
White clouds, I'm in a
let ring
E6sus2 Bsus4 F#5 C#sus4 E6sus2 Bsus2
mit - ten full of fish - er - men. Come on, Huck - le - ber - ry Finn, show me how to make her grin...
let ring
F#5 C#sus4 E6sus2 Bsus2 F#5 C#sus4 E6sus2 Bsus2
well, I'm in Mich - i - gan.
let ring

*Two gtrs. arr. for one.

Verse
Gtr. 1: w/ Riff A (2 times)
F♯5
C♯sus4
E6sus2
Bsus2
rain - y Lith - u - a - ni - an who's danc - in' as an In - di - an.
Paint - ed in my ti - ger skin, es -
Gtr. 2
pe - cial - ly in Mich - i - gan.
Dou - ble chins and bowl - ing pins, un -
w/ bar
ho - ly Pres - by - te - ri - ans.
Land is full of med - i - cine, I'll find it when I'm slip - pin' in...
The
fdbk.
w/ bar
Harm.
let ring
Pitch: G♯ A♯
E A

Chorus
Gtr. 2 tacet
A5
E5
Cry me a fu - ture where the rev - e - la - tions run a - mok,
Gtr. 1
Rhy. Fig. 1
F#5
D5
la - dies and gen - tle - men.
A5
E5
Li - ons and ti - gers come run - nin' just to steal your lu -
F#5
D
- u - u - u - uck.
End Rhy. Fig. 1

Guitar Solo
Gtrs. 2 & 3 tacet
F♯5
A5
C♯5
E5
Gtr. 4 (dist.)
f
w/ chorus
let ring
Gtr. 1
let ring
F♯5
A5
C♯5
E5
let ring
F♯5
D5
E5
B5
let ring

*Eadd9/F♯ *D/F♯ F♯m Eadd9/F♯ D/F♯

Gtr. 4

Gtr. 1

let ring let ring let ring let ring let ring

Gtr. 2

8va

fdbk.

*Bass plays F♮.

Verse
Gtr. 1: w/ Riff A
Gtr. 4 tacet
F♯5
C♯sus4
E6sus2
Bsus2
3. Life is my friend, un-der-wa-ter vi-o-lins. Or-der now from Ho Chi Min. Por-ce-lain that comes in twins...
Gtr. 4
Gtr. 2
8va
F♯m
C♯sus4
E6sus2
Bsus2
when I'm in Mich-i-gan.
Throw me in the loon-ey bin 'cause I can't take it on the chin.
let ring
Gtr. 1
let ring

F♯m
C♯sus4
E6sus2
Bsus2
Cleav - age of your pil - low skin is mov - ing like a vi - o - lin.
8va
let ring
Chorus
Gtr. 1 tacet
Gtr. 3: w/ Rhy. Fig. 1 (1 3/4 times)
A5
E5
Cry me a fu - ture where the rev - e - la - tions run a - mok,
Gtr. 2
Rhy. Fig. 2
F♯5
F♯m
D5
la - dies and gen - tle - men.

A5
E5
Li - ons and ti - gers come a run - nin' just to steal your lu -
End Rhy. Fig. 2
F#5
F#m
D
- u - u - u - uck.
Gtr. 2: w/ Rhy. Fig. 2
A5
E5
F#5
F#m
Out on the farm we'll be swim-min' with the moth - er duck,
Gtr. 1
1 hold bend
D5
A5
E5
deep in the mit - ten where li - ons and ti - gers come run - nin' just to steal your lo -
1/2

Warlocks

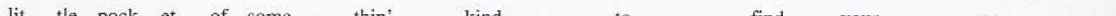
Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

*Chord symbols reflect implied harmony.
**Two gtrs. arr. for one.

Gtr. 1: w/ Riff A (2 times)
2nd time, Gtrs. 2, 3, 4, 6 & 7 tacet
2nd time, Gtr. 5: w/ Fill 1

a lit - tle pack-age and off we go. Oh, tick - y, tick - y, tock - it - a, tic tac toe. I know...
ring - side, and blow by blow. An - oth - er... main e - vent at the old rain - bow. We're com - in'

ev - 'ry - bod - y is Es - kim - o. We got an - oth - er thing com - in', and that's our show, well.
right on top of the tu - pe - lo, a when she looks a just like Bri - gitte Bar - dot.

Chorus
Em
Cadd9
Ev - 'ry night I go look - in' for you, ev - 'ry - one in the world a - dores you.
Rhy. Fig. 1
Gtr. 1

Am6
G
D
A lit - tle pock - et of some - thin' kind to find your rea - son.
End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1
Em
Cadd9
Com - in' up on it ev - 'ry day, for look at me, and it's what I stay for.

To Coda
Am6
G
D
A lit - tle lock - et of fan - ta - sy that we be - lieve in.

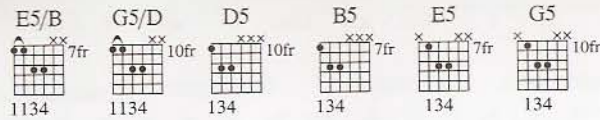
Interlude
Em7
D.S. al Coda
**w/ delay
Gtr. 6 (slight dist.)
Gtr. 7 (slight dist.) divisi
steady gliss.
**Set for sixteenth-note regeneration w/ one repeat.
Gtr. 5 (slight dist.)
grad. release
grad. bend
Gtr. 4 (slight dist.) divisi
***Gtr. 5 to the left of slashes in tab.
*w/ delay
Gtr. 2 (slight dist.)
Gtr. 3 (slight dist.) divisi
*Set for sixteenth-note regeneration w/ one repeat.
Coda
Interlude
Gtr. 1: w/ Riff A
Em7
Bridge
Cadd9
Make a deal with Un - cle Wee - zer,
Gtr. 1

*Bm11♭9
Cadd9
sign your name to claim.
Ch, Chi - na Chow will
*Bass plays B.
Bm11♭9
Bmb9
Bm11♭9
try to please her, sweet - ness came from Jane.
Guitar Solo
Gtr. 1 tacet
Em7
Gtr. 8 (dist.)
f
let ring
1 1/2
Whoa.
Ba, ba, ba, ba, ba, ba,
let ring

ba, ba, ba, ba, ba, ba, ba, ba, baw, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba, ba.
steady gliss.
1/4
Verse
Gtr. 1: w/ Riff A
Gtr. 7 tacet
Em7
3. A, war - locks in won - der - land. I got a... a rock - a - pot - a - mus in my hand with a...
hap - py end - ing that's made of sand. With a lit - tle bit of lov - in' is all I can.
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)
Em
Cadd9
Ev - 'ry night I go look - in' for you, ev - 'ry - one in the world a - dores you.
Am6
G
D
A lit - tle pock - et of some - thin' kind to find your rea - son.
Em
Cadd9
Com - in' up on it ev - 'ry day, for look at me, and it's what I stay for.
Am6
G
D
A lit - tle lock - et of fan - ta - sy that we be - lieve in.
Gtr. 9 (dist.)
mf
w/ wah-wah
1/2

Em
Cadd9
Ev - 'ry night I go look - in' for you, ev - 'ry - one in the world a - dores you.
let ring
Am6
G
D
A lit - tle pock - et of some - thin' kind to find your rea - son.
let ring
Em
Cadd9
Com - in' up on it ev - 'ry day, for look at me, and it's what I stay for.
let ring
hold bend
Am6
G
D/A
Em
Gtr. 1
rit.
A lit - tle lock - et of fan - ta - sy that we be - lieve in now.
8va
loco
rit.

C'mon Girl

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderately fast ♩ = 113

*Two gtrs. arr. for one.
**Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Rhy. Fig. 2
G5 D5 E5 C5 Em
if we should get in - to it, a two - way kind of syn - di - cate, hold ___ me.

Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)
G5 D5 E5 C5
Com - pare us to a Fer - ris wheel, just be sure what you wan - na steal. Some

Gtr. 1: w/ Rhy. Fig. 2
G5 D5 E5 C5 Em
peo - ple do it by the book, but I pre - fer to go by feel, tell ___ me. I
Gtr. 2 (clean)
tr
mp

Pre-Chorus
Gtr. 2 tacet
Am C G D
want - ed to get out - ta here, but ev - 'ry time I re - ap - pear.
Rhy. Fig. 3
Gtr. 1
let ring
let ring
let ring
let ring

Am C G D
Now I have the words, my dear, to whis - per right in - to your ear,
let ring
let ring
let ring
let ring

Bsus4
B
hey,
yeah.
End Rhy. Fig. 3
Chorus
E5 G5 D5 B5 D5 E5 G5 D5 B5
Come on, girl, let's get it right, let's get it right, let's get it right.
Voc. Fig. 1
End Voc. Fig. 1
(Go, let's go.)
Rhy. Fig. 4
End Rhy. Fig. 4
w/ dist.
Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
Gtr. 1: w/ Rhy. Fig. 4 (3 times)
Come on, girl, let's get it right, let's get it right, let's get it right. Come on, girl, let's get it right, let's
get it right, let's get it right. Come on, girl, let's get it right, let's get it right, let's get it right.

E5 C5 Em

deep - er than it will be wide, hold me. My

Gtr. 5

Gtr. 6 (dist.)

mp

E5 C5 Em

want you to be sure of that, tell ___ me. And

Gtr. 7 (dist.)

8va

mf

Gtr. 8 (dist.)

mf

1/2

Gtr. 5

hold bend

hold bend

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 3
Gtrs. 7 & 8 tacet

Am C G D Am C
if you let it ger - mi - nate I know it will be worth the wait. Dis - put - ed by the news that it was
Gtr. 5

Gtr. 5 tacet
G D Bsus4 B
you who tried to in - sti - gate, hey, yeah.
Gtr. 7
rake

Chorus
Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
*Gtr. 1: w/ Rhy. Fig. 4 (2 times)
E5 G5 D5 B5 D5 E5 G5 D5 B5
Come on, girl, let's get it right, let's get it right, let's get it right.
*w/ dist.

E5 G5 D5 B5 D5 E5 G5 D5 B5
Come on, girl, let's get it right, let's get it right, let's get it right.
E5/B G5/D D5 B5 D5 E5 G5 D5 B5
Gtr. 1
*Voc. Fig. 2
End Voc. Fig. 2
Come on, girl, let's get it right, let's get it right, let's get it right.
(Girl, right, right, right.)
*Refers to upstemmed notes only.
Bkgd. Voc.: w/ Voc. Fig. 2
E5 G5 D5 B5 D5 E5 G5 D5 B5 E
open
Come on, girl, let's get it right, let's get it right, let's get it right.
let ring
1 1/2

Interlude
*Gtr. 1: w/ Rhy. Fig. 1
Gtr. 7 tacet
Em
Gtr. 5
fdbk.
fdbk.
*Dist. off
**Vol. swell
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
G5
D5
E5
C5
Em
fdbk.
fdbk.
Pitch: F♯
Em
Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)
fdbk.
fdbk.
grad. release
Pitch: B
Gtr. 1: w/ Rhy. Fig. 2
8va
loco

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 5 tacet
Am
C
G
D
Am
C
G
D
Bless-ed are the hyp - o-crites, out - wit-ted, but she nev-er quits. The trou-ble with a band of slits is wash-ing off the mud-dy bits,
8va
Bsus4
B
hey,
yeah.
Gtr. 8
Gtr. 9 (dist.)
mp
Gtr. 7

Chorus
Bkgd. Voc.: w/ Voc. Fig. 1 (4 times)
*Gtr. 1: w/ Rhy. Fig. 4 (2 times)
E5 G5 D5 B5 D5 E5 G5 D5 B5
Come on, girl, let's get it right, let's get it right, let's get it right.
8va
Riff A
*w/ dist.
E5 G5 D5 B5 D5 E5 G5 D5 B5
Come on, girl, let's get it right, let's get it right, let's get it right.
8va
End Riff A

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)
Gtr. 7: w/ Riff A
E5 G5 D5 B5 D5 E5/B E5 G5 D5 B5 D5
Gtr. 1
Come on, girl, let's get it right, let's get it right, let's get it right.
8va
Gtr. 8
Gtr. 9
E5 G5 D5 B5 D5 E5 G5 D5 B5 E
open
(cont. in notation)
Come on, girl, let's get it right, let's get it right, let's get it right.
8va

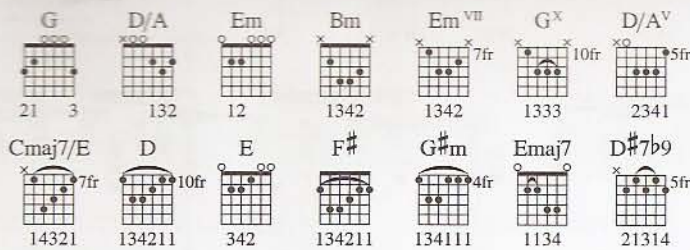
Outro-Guitar Solo

Gtrs. 8 & 9 tacet

*Chord symbols implied by bass.

Free time

Wet Sand

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

*Two gtrs. arr. for one.

**Chord symbols reflect implied harmony.

Em
Bm
El - e - men - t'ry, son, but it's so... My
let ring
1/2
G
D
love af - fair with ev - 'ry - where was in - no - cent. Why do you care?
Em
Bm
Some - one start the car, time to go...
G
D
You're the best I know

A B Em D Bm

⑤ open ⑤ 2fr ⑤ 5fr

End Rhy. Fig. 1

u - ni - verse will shift in - to a low. The

End Riff A

End Riff A1

*Chord symbols reflect overall harmony.

Gtr. 5: w/ Riff B
Em VII
G X
D/A V
Cmaj7/E
Rhy. Fig. 2
My, what a good day for a, a take - out ride.
P.M.
Em VII
G X
D
End Rhy. Fig. 2
I'd like to say we did it for the bet-ter of...
3. I
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 6 tacet
G
D
Em
saw you there so un - a - ware, those hum-ming - birds all in your hair. El - e - men - t'ry, son, but it's
Gtr. 4
Bm
G
D
so... The dis - re - pair of Nor - ma Jean could not com - pare to your rou - tine.

Em
Bm
Ba - la - ra - ma beau - ty go - in' toe to toe.
Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 4 tacet
Gtr. 5: w/ Riff B
Em
G
D
Cmaj7
My, what a good day for a let it slide.
Gtr. 7 (slight dist.)
8va
mf
grad. bend
*Gtr. 8 (slight dist.)
mf
P.M.
*Two gtrs. arr. for one.
Gtr. 6
P.M.

E
D♯
E
C
E
D♯
I'm mo - ti - vat - ed by the lack of doubt.
P.M.
P.M.
P.M.
P.M.
P.M.
E
D♯
E
C
E
D♯
I'm con - se - crat - ed but I'm not de - vout,
the moth -
P.M.
P.M.
P.M.
P.M.
P.M.

E D♯ E D♯ E

- er, the fa - ther, the daugh - ter, ___ yeah. ___

End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Interlude

Verse

G D

*Voc. Fig. 1

on the verge, just one more dose. I'm trav - el - ing from coast to coast. My

(Oo.)

let ring

let ring

*Refers to upstemmed notes only.

Em
Bm
Some - one o - pen up, let it show.
Pre-Chorus
**Gtr. 1: w/ Rhy. Fig. 2
Gtr. 5: w/ Riff B
Em
G
D
Cmaj7
My, what a good day for a walk out - side.
*Gtr. 9
mf
*Gtr. Synth. set to elec. gtr. patch.
Gtr. 6
mf
w/ slight dist.
P.M.
**Chorus off
Em
G
D
I'd like to think we did it for the bet - ter of...
P.M.

Chorus
Gtr. 1: w/ Rhy. Fig. 3
*Gtr. 6: w/ Rhy. Fig. 3 (1st 3 meas.)
E
D♯ E
C
Hey.
I've thought a - bout it and I
Riff C
*Gtr. 6 w/ dist., played f.
Gtr. 9: w/ Riff C (3 times)
E
D♯
E
D♯ E
C
brought it out.
I'm mo - ti - vat - ed by the
Gtr. 9
End Riff C
**Gtr. 10: w/ Riff C (2 times)
E
D♯
E
D♯ E
C
lack of doubt.
I'm con - se - crat - ed but I'm
Gtr. 6
**Gtr. Synth. set to elec. gtr. patch w/ octaver set for one octave above.

E
D♯
E
D♯
E
D♯
E
not de - vout, the moth - er, the fa - ther, the daughter - ter. Oh,
Bridge
Gtr. 6 tacet
E
F♯
G♯m
Rhy. Fig. 4
Gtr. 1
you don't form in the wet sand.
Riff D
Gtr. 11 (clean)
mf
let ring
E
F♯
G♯m
You don't form at all. Whoa,
let ring
E
F♯
G♯m
F♯
End Rhy. Fig. 4
you don't form in the wet sand, I do.
End Riff D
let ring

Emaj7
D♯7♭9
Yeah,
yeah,
Gtr. 6
fdbk
*Vol. swell
Gtr. 11
let ring
Gtr. 1: w/ Rhy. Fig. 4
Gtrs. 11 & ***13: w/ Riff D
E
F♯
G♯m
you don't form in the wet sand.
Gtr. 6
**Gtr. 12
Riff E
mf
let ring
**Gtr. Synth. set to harpsichord patch.
Gtr. 14 (dist.)
mf
P.M.
***Gtr. Synth. set to harpsichord patch, played mf.

E
F♯
G♯m
You don't form at all.
Whoa,
let ring
P.M.
E
F♯
G♯m
F♯
you don't form in the wet sand,
I do.
P.M.
rake
fdbk.
P.H.
Pitch: C♯
C♯
End Riff E
let ring
P.M.
(cont. in slashes)

*Chord symbols reflect overall harmony.

B♭6
A♭maj7
B♭6
Hey, awe, yeah, so long. What-cha gon-na do to-day?
Gtr. 2
Riff C
End Riff C
Interlude
Cm
B♭5
Fsus2
E♭
Cm
B♭5
Fsus2
E♭
Cm
hold bend
Bridge
B♭5
Fsus2
E♭
Cm
I don't wan-na have to but I will, if that's what I'm sup-posed to do.

B♭5 Fsus2 E♭

We don't wan - na set up for the kill, ___ but that's what I'm a - bout to do.

let ring - -┤

Interlude

Cm B♭6 A♭maj7 B♭6 Cm

B♭6 A♭maj7 B♭6 Cm

D.S. al Coda

𝄌 Coda

Chorus

Gtr. 2: w/ Riff A (1st 4 meas.)

B♭6 A♭maj7

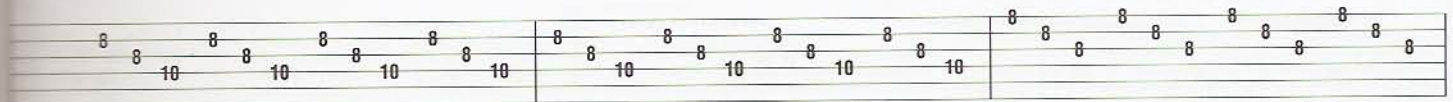
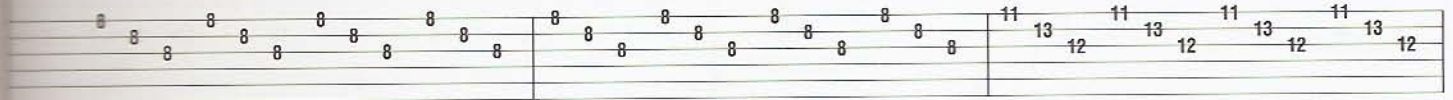
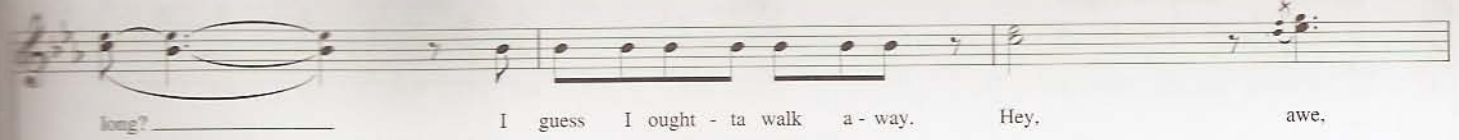
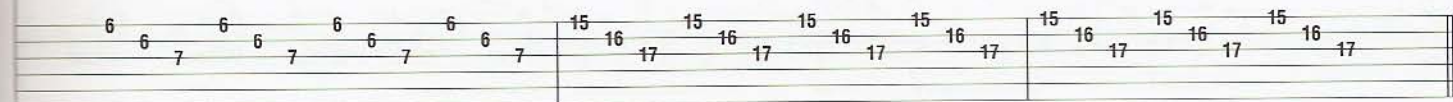
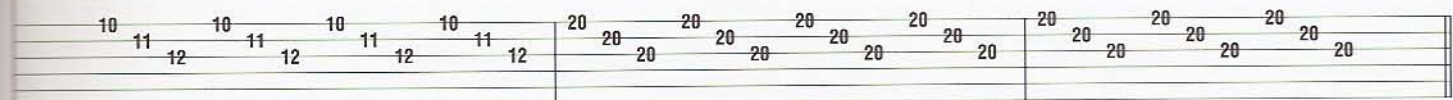
Gtr. 2: w/ Riff C

B♭6 Cm B♭6

long? I guess I ought - ta walk a - way. Hey, awe,

A♭maj7 B♭6

yeah, so long. What - cha gon - na do to - day?

8va

Interlude

Gtrs. 3 & 4 tacet

Cm Bb5 Fsus2 Eb Cm

Gtr. 2

Bb5 Fsus2 Eb Cm

hold bend

Bridge

Bb5 Fsus2 Eb Cm

I don't wan - na have to but I will, if that's what I'm sup - posed to do.

Bb5
Fsus2
Eb
Cm
I don't wan - na have to but I will,
if that's what I'm sup - posed to do.
Bb5
Fsus2
Eb
We don't wan - na set up for the kill,
but that's what I'm a - bout to do.
Bridge
Fm
Fm7
Eb
Hey, what would you say if I stayed?
Stay for a while if I
(Hey.
let ring
Db
Ab
Bb5
may. Say it a - gain and I'll come a - round, but not for the last time.
Oh.
let ring

Fm
Fm7
E♭
Hey, what would you say if I change? I'd change ev - 'ry - thing but my
Hey.
let ring
D♭
A♭
name. Play it a - gain and I'll come a - round,
Oh.
let ring
B♭5
come a - round, but not for the last time, not for the last time.
(Not for the last time.)
Oh.)
let ring

Guitar Solo
*Cm
Bb6
Abmaj7
f
w/ dist., chorus & wah-wah
let ring
*Chord symbols implied by bass, next 16 meas.
Bb6
Cm
Bb6
Abmaj7
Bb6
Cm
Bb6
Abmaj7
Bb6
Cm
Bb6
*Gradually release bend.
Abmaj7
Bb6

Verse
Cm
Bb6
Abmaj7
Bb6
3. You used to be so warm and af - fec - tion - ate. I used to know just what I want - ed and just where to go.
mp
dist., chorus & wah-wah off
Gtr. 2: w/ Riff B
And now you're quick to get in - to your re - gret. And now I walk a - lone and
Outro-Chorus
Gtr. 2: w/ Riff A (1 3/4 times)
talk a - bout it when I know. Hey, awe, yeah, how long? I
guess you got - ta walk a - way. Hey, awe, yeah, so
long. What you gon - na do to - day? Hey, oh yeah, how
long? I guess you got - ta get a - way. Hey, oh yeah, so
long. What you gon - na do to - day?
rit.
Gtr. 2

Desecration Smile

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro

Moderately ♩ = 93

C♯m/G♯

Rhy. Fig. 1

Gtr. 1 (acous.)

mf

let ring throughout

E

Eadd9

E

End Rhy. Fig. 1

Em

Rhy. Fig. 2

Dsus2

C

Em

Dsus2

C

End Rhy. Fig. 2

Verse
Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Em Dsus2 C Em Dsus2 C
1. All a - lone, not by my - self.
An - oth - er girl bad for my health.
I've seen it all thru some - one else, and ah.
An - oth - er girl bad for my health.
Ah, cel - e - brat - ed, but un - dis - turbed.
And ser - e - nad - ed by the ter - ror bird.
(La, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la. La, la, la, la, la, la, la, la, la, la, la, la, la, la, la.
It's sel - dom seen and it's nev - er heard, oh.
Ser - e - nad - ed by the ter - ror bird.
La, la, la, la, la, la, la, la, la, la, la, la, la, la, la. Ah.)
Chorus
D A E
Nev - er in the wrong time or wrong place. Des - e -
Voc. Fig. 1
(Na, na, na, na, na, na, na, na. Na, na,
Rhy. Fig. 3
*Gtrs. 1 & 2 (elec.)
End Rhy. Fig. 3
Gtr. 1
w/ slight dist.
let ring throughout
*Composite arrangement

To Coda 1
To Coda 2
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
D A E D A E
cra - tion is the smile on my face. The love I made is the shape of my space, my
End Voc. Fig. 1
na, na, na, na, na, na. Na, na, na, na, na, na, na, na. Na,
D/A A
face, my face.
na, na, na.)
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
Gtr. 2
Gtr. 3 (elec.)
mf
w/ dist.

Interlude
Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2 tacet
Gtr. 3 tacet
Em Dsus2 C Em Dsus2 C
Riff A1
Gtr. 5 (elec.)
End Riff A1
mf
w/ heavy dist.
Riff A
Gtr. 4 (elec.)
End Riff A
mf
w/ heavy dist.
Gtr. 3
Verse
Gtr. 1: w/ Rhy. Fig. 2 (4 times)
Gtrs. 4 & 5: w/ Riffs A & A1 (3 1/2 times)
Em Dsus2 C Em Dsus2 C
2. Dis - in - te - grat - ed by the ris - ing sun, a roll - in' black-out of o - bliv - i - on. And I'd
Em Dsus2 C Em Dsus2 C
like to think that I'm your num - ber one, ah,
I'm roll - in' black-out of o - bliv - i - on.
Em Dsus2 C Em
I wan - na leave, but I just get stuck. A brok - en rec - ord run - nin'
(Oo, oo,

Dsus2
C
Em
Dsus2
C
low on luck.
There's heav - y met - al com - ing from your truck and, ah.
I'm a...
oo,
D.S. al Coda 1
Em
Dsus2
C
Em
Gtrs. 1 & 2
bro - ken rec - ord run - nin' low on luck.
Nev - er
ah.
Na, na,
Gtr. 5
Gtr. 4
Coda 1
Gtrs. 1 & 2: w/ Rhy. Fig. 4
D/A
A
face, my face.
na, na, na.)

Interlude
C G E Esus4 E
Riff B
Gtr. 6 (elec.)
f
w/ dist.
w/ slide
Rhy. Fig. 5
Gtrs. 1 & 2
End Rhy. Fig. 5
Gtrs. 1 & 2: w/ Rhy. Fig. 5
Gtr. 6
End Riff B
Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)
Gtr. 6: w/ Riff B (1 1/2 times)
We could all go down to Mal - i - bu and make some noise.
Co - ca Co - la does - n't
(Oh, ay. Oh,
do the jus - tice she en - joys.
We could all come up with some - thing new to be de - stroyed.
ay. Oh. ay.)

Interlude
Gtr. 1: w/ Rhy. Fig. 2
C
G
Em
We could all go down.
8va
Gtr. 6
steady gliss.
Gtrs. 1 & 2
Gtr. 2
pp
Gtr. 2 tacet
Dsus2
C
Em
Gtr. 6 tacet
Dsus2
C
8va
Gtr. 6
pp
Verse
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Em
Dsus2
C
Em
3. I love the feel - ing when it falls a - part.
I'm slow to fin - ish, but I'm
Dsus2
C
Em
Dsus2
C
quick to start. And be - neath the heath - er lies the mead - ow - lark and I'm
I'm

D.S. al Coda 2

Coda 2

D/A
A
open
A
Gtr. 2
mp
(cont. in notation)
face,
my
face.
na,
na,
na.)
Gtr. 1
Outro
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
C#m/G#
E
Eadd9
E
Yeah.
Gtr. 2
pp
C#m/G#
E
rit.

Tell Me Baby

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

No turn - ing wa - ter in - to wine, no learn - ing why you're in the line.
I'll move you like a bar - i - tone, Jun-gle Broth - ers on the mi - cro - phone.
I'll take you to the brok - en sign. You see these lights are blue.
Get-ting o - ver with an un - der - tone. It's time to turn to stone.
A9(no3rd)
Spoken: Come and get it, lost it at the cit - y lim - it. Say good - bye 'cause they will find a way to trim it.
Spoken: Chit - ty, chit - ty ba - by, when your nose is in the nit - ty grit - ty. Life could be a lit - tle sweet, but life could be a lit - tle shit - ty.
Ev - 'ry - bod - y look - in' for a sil - ly gim - mick. Got - ta, get a - way, can't take it for an - oth - er min - ute.
What a pit - y, Bos - ton and a Kan - sas Cit - y. Look-ing for a hun-dred, but you on - ly ev - er found a fit - ty.
Am7
This town is made of man - y things, just look at what the cur - rent brings.
Three fin - gers in the hon - ey - comb, you ring just like a xy - lo - phone.
Riff B

F
C
G
Dm
Where do you come from and where you wan - na go this time? Oh,
F
C
G
Am
F
C
you're so love - ly.
Are you lone - ly,
or giv - ing up on the
(Giv - ing up on the...)
G7
in - no - cence you left be - hind?
Rhy. Fig. 2
Gtr. 2
End Rhy. Fig. 2
let ring
delay off
Gtr. 3
Murph pedal off
w/ dist.
slight P.H.
w/ bar
-2 1/2

Interlude
D.S. al Coda
Gtr. 1: w/ Riff A
Am7
Gtr. 5 (dist.)
*Gtr. 7
**w/ octaver
slight P.H.
grad. release
w/ bar
Gtr. 5
divisi
w/ bar
**Octaver set for one octave above to simulate sped-up gtr.
*Gtr. 6 (dist.)
Gtr. 4 (dist.)
Gtr. 4
divisi
Gtr. 3
P.S.
*Gtrs. 6 & 7, sped-up gtrs. arr. for gtr.
Coda
Chorus
Gtr. 2: w/ Rhy. Fig. 1 (1 7/8 times)
F C G Am F C G Dm
Tell me, ba - by, what's your sto - ry? Where you come from and where you wan - na go this time? Oh,
F C G Am F C
tell me, lov - er, are you lone - ly? The thing we need is
G7 F C
nev - er all that hard to find. Oh, tell me, ba - by,
Gtr. 3
w/ Murph pedal

G Am F C
what's your sto - ry? Where you come from and
G Dm F C
where you wan - na go this time? Oh, you're so love - ly.
G Am F C
Are you lone - ly, or giv - in' up on the
(Giv - in' up on the...)
Gtr. 2: w/ Rhy. Fig. 2
G7
in - no - cence you left be - hind?
Yeah.

Guitar Solo
Gtr. 2: w/ Riff A
Gtr. 3 tacet
Am7
Gtr. 6 (dist.)
grad. release
Gtr. 2: w/ Riff B
8va
loco
Chorus
Gtr. 2: w/ Rhy. Fig. 1 (1 7/8 times)
Gtr. 6 tacet
F C G Am F C G Dm
Tell me, ba - by, what's your sto - ry? Where you come from and where you wan - na go this time? Oh,
F C G Am F C
tell me, lov - er, are you lone - ly? The thing we need is
G7 F C G Am
nev - er all that hard to find. Oh, tell me, ba - by, what's your sto - ry?
Gtr. 3

Hard to Concentrate

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
C G D Em
take this mo - ment to make you my fam - 'ly and
C G D Em
fin - al - ly you have found some - thing per - fect and
C G D
fi - nal - ly you have found...
Rhy. Fig. 3
End Rhy. Fig. 3
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Em
2. Death de - fy - ing, this mess I'm buy - ing, it's
Riff A
Gtr. 2 (clean)
mp
*w/ octaver
*Set for one octave above.
Riff A1
Gtr. 3 (clean)
mp
**w/ octaver
**Set for one octave above.
Gtr. 4 (clean)
*** pp mp
***Vol. swell

D6 B5 D6 B5

rain - ing down with love and hate ___ and I find it hard to mo - ti - vate ___ and

End Riff A

14 14

End Riff A1

16 16

7
7
7

D6
B5
Em
8va
let ring
D6
B5
D6
B5
8va
let ring
Chorus
C
G
D
Em
Do you want me to show up for du - ty and
Riff C
loco
Gtr. 1
let ring
C
G
D
Em
serve this wom - an and hon - or her beau - ty? And
let ring

C
G
D
Em
fi - nal - ly you have found some - thing per - fect and
let ring
12 13 12 12 13 13 12 10 10 12
12 10 10 10 10 12 12 12 12

C
G
D
fi - nal - ly you have found your -
End Riff C
let ring
12 13 12 12 13 13 12 10 10 12
10 10 10 10 10 10
5 7

Bridge

C
G
D
self with me. Will
Rhy. Fig. 4
Gtrs. 1 & 4
End Rhy. Fig. 4
8 8 9 10 10 8
0
12 12 12 10
10 10 11 12 12 10

Gtrs. 1 & 4: w/ Rhy. Fig. 4 (2 3/4 times)
C
G
D
you a - gree to take this

C
G
D
man
in - to
your
world?
And
Riff D
End Riff D
Gtr. 6 (clean)
mp
w/ flanger
let ring throughout
Gtr. 6: w/ Riff D
C
G
now
we
are
as
D
one.
Gtr. 6
mf
Gtrs. 1 & 4
mf

*Set for one octave above to simulate sped-up gtrs.

D6
B5
D6
B5
liv - ing in this fig - ure eight and I'll do my best to re - cre - ate and
8va
let ring
End Riff E

Chorus

Gtr. 1: w/ Riff C

C G D Em

all I want is for you to be hap - py and

Gtr. 2

Gtr. 3

C G D Em

take this wom - an and make you my fam - 'ly and

C G D Em C G

fi - nal - ly you have found some - one per - fect and fi - nal - ly you have

D

found... Now,

Gtr. 1

Gtr. 2

Gtr. 3

C G D Em

fi - nal - ly you ___ have found _______________ your - self.

Gr. 1

8va

Gr. 9

Gr. 2

Gr. 3
divisi

Gr. 7

Gr. 8
divisi

21st Century

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Dm
B♭6
The dol - lar bill will, men - tal - ly ill bill.
Rhy. Fig. 2
Gtr. 2 (clean)
8va
mf

F/A
Gm
Gm(add4)
Uh, mom and dad, take your don't be sad pill.
End Rhy. Fig. 2
8va

Dm
B♭6
Turn the screw and twist my lan - guage.
8va

F/A
Gm(add4)
Gm(add9)
Don't for - sake me, I'm con - ta - gious.
Gtr. 2
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
Chorus
Dm
B♭/D
F
C/E
There's a rea - son for the twen - ty first cen - tu - ry.
loco
Rhy. Fig. 4
End Rhy. Fig. 4

Dm B♭/D Cm B♭

Come on! Woo!

Rhy. Fig. 5A

Gtr. 2

End Rhy. Fig. 5A

Rhy. Fig. 5

Gtr. 1

End Rhy. Fig. 5

Interlude
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
Gtr. 2 tacet
Dm
B♭6
F/A
Gm Gm(add4)
Gtr. 3 (dist.)
mf
w/ wah-wah
Verse
Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
Gtr. 3 tacet
2. It's my fav - 'rite com - bi - na - tion, uh, com - ing down with the fa - vored na - tions.
Deep ro - ta - tion, mu - ti - la - tion, uh, learn to give and take dic - ta - tion.
Gtr. 2: w/ Rhy. Fig. 2
Oh, oh, oh, oh, oh, like the Cain and A - bel.
Oh, oh, oh, oh,
Rhy. Fig. 6
Gtr. 2
8va

Gtr. 1: w/ Rhy. Fig. 3
F/A
Gm(add4)
Gm(add9)
oh, uh, time to run this ta - ble.
8va
End Rhy. Fig. 6

Chorus

Gtr. 1: w/ Rhy. Fig. 4 (3 times)
Dm
B♭/D
F
C/E
There's a rea - son for the twen - ty first cen - tu - ry.
loco

Dm
B♭/D
F
C/E
Not too sure, but I know that it's meant to be

F C Gm

show me your wrist and I'll kiss it, kiss it.

Gtr. 4

Gtr. 1

let ring

Gm
Gm(add4)
Dm
Cain and A - bel. Oh, oh,
1/2
1
B♭6
F/A
Gm
oh, oh, oh. It's time to run this ta - ble.
1
1/2
1/2
1
Verse
Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)
Gtr. 2: w/ Rhy. Fig. 2
Gtr. 4 tacet
Dm
B♭6
F/A
Gm Gm(add4)
3. Sim - ple sol - dier, hand it o - ver. Stop and read what you just wrote her.
Gtr. 2: w/ Rhy. Fig. 6
Gtr. 1: w/ Rhy. Fig. 3
Dm
B♭6
F/A
Gm(add4) Gm(add9)
Stran - gu - la - tion, al - ter - ca - tion, o - ral sex and bird mi - gra - tion.
Gtr. 3
*pp
mf
fdbk.
*Vol. swell

F
C/E
Dm
B♭/D
F
C/E
and that it's meant to be.
Come on!
End Riff A
(15)
Gtr. 3: w/ Riff A (2 times)
Dm
B♭/D
F
C/E
There's a rea - son for the twen - ty first cen - tu - ry.
(Ah.
Gtr. 2
Gtr. 4

Dm Bb/D F C/E

Not too sure, ___ but I know that it's meant to be, ___

ah. ___

Dm Bb/D F C/E

and that it's meant to be. ___

Ah, ___

Dm
B♭/D
F
C/E
ah.)
Woo!
Gtr. 5 (dist.)
mp
Gtr. 6 (dist.)
*pp mf
fdbk.
w/ wah-wah
*Vol. swell
Gtr. 2
Gtr. 4
Gtr. 7 (dist.)
mp
let ring

Outro-Guitar Solo
Gtr. 3: w/ Riff A (4 times)
Gtrs. 2 & 4 tacet
Dm
B♭
F
A5
Gtr. 5
Gtr. 7
Gtr. 6
8va

F
A5
Dm
B♭
F
B♭5
Dm
B♭
8va
loco

F
A5
Dm
B♭
8va
loco
F
A5
Dm
B♭
8va
loco

F
A5
Dm
B♭
F
A5
w/ bar
rit.
grad. release
Free time
Dm
8va
loco
Gtr. 5
w/ bar
Gtr. 7
Gtr. 6
*fdbk.
Pitch: D
*Microphinic fdbk., not caused by string vibration.
Gtr. 3

She Looks to Me

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

G
Fmaj7#11
Asus2
Cadd9
G
F6
dy - in' from the likes of a - ban - don - ment.
Lost in the val - ley with - out my hors - es.
End Riff A
sim.
let ring
let ring
Gtr. 2 tacet
Asus2
Cadd9
G
She needs some - bod - y to hold.
Gtr. 4 (clean)
mf
*w/ chorus
let ring
*Set to heavy depth.
Gtr. 3 (clean)
mf
**w/ chorus
let ring
**Set to heavy depth.
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2

Chorus
Gtrs. 3 & 4 tacet
F#m A/E E **E6/9/G#
It looks to me like heav - en, sent this for your rough - est night.
Rhy. Fig. 3
Gtr. 1
End Rhy. Fig. 3
*T = Thumb on 6th string
**Bass plays G♮.
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
F#m A/E E E6/9/C#
She looks to me, she looks to me, all right.
F#m A/E E E6/9/G#
Who's gon - na take you home and hold you when things aren't so bright?
F#m A/E E
She looks to me, she looks to me, all right.
Gtr. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 2: w/ Riff A
Asus2 Cadd9 G F6 Asus2 Cadd9
2. It's a long walk down those tracks. It's a dirt - y walk in, it's a dirt - y walk back. Gon-na learn, aww, way too much shoot-in'
G Fmaj7#11 Asus2 Cadd9 G F6
dope in the back of a Cad - il - lac Jack. Slow down the road to my back for - ty.

Gtr. 3 tacet

F♯m A/E E

She looks to me, she looks to me, all right.
(She looks to me, she looks to me.)

Gtr. 3

dist. off

Gtr. 1

w/ octaver

octaver off

F
G
F
G
Re - sus - ci - ta - tion is the way I find these.
End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4
Am
C
F
G
F
G
I give you ma - jor, you give me mi - nor. Don't fade a - way like an o - cean lin - er,
(Ah.)
Gtr. 5 (dist.)
*p < f
fdbk.
Pitch: A
*Vol. swell

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Asus2
Cadd9
G
F6
Asus2
Cadd9
G
Fmaj7#11
now.
fdbk.

Asus2
Cadd9
G
F6
Asus2
Cadd9
G
Fmaj7♯11
8va
fdbk.
Pitch: C
Verse
*Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 5 tacet
3. Lost in the val - ley with - out my hors - es, no one can tell me what my
re - morse is.
God made this la - dy that stands be - fore me.
*w/ octaver as before.
**Gtr. 1: w/ Rhy. Fig. 2
She needs some - bod - y to hold.
(She needs some - bod - y to hold.)
Gtr. 4
Gtr. 3
mf
**w/ octaver as before.

Chorus
Gtr. 1: w/ Rhy. Fig. 3 (3 times)
Gtr. 4 tacet
F#m
A/E
E
E6/9/G#
She shows the world up with her smile and then she throws the fight.
Gtr. 3
f
w/ dist.
Riff B
End Riff B
*Gtrs. 6, 7 & 8
mp
w/ dist.
*Three gtrs., each playing single notes
Gtrs. 6, 7 & 8: w/ Riff B (2 times)
F#m
A/E
E
E6/9/C#
She looks to me, she looks to me, all right.
Gtr. 3
let ring
F#m
A/E
E
E6/9/G#
Down on the bath - room floor, she's search - ing for an - oth - er light.
let ring

G♯m B/F♯ F♯

Gtr. 1

Gtr. 8

12 12 (12) 16 16 14

Gtr. 7

13 13 (13) 16 16 15

Gtr. 6

13 13 (13) 16 16 16

Readymade

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Intro
Moderately ♩ = 151

* Em7

Woo!

Gtr. 2 (dist.)
(Bass)
3

mp

1/2

17 (17) (17) (17)

Gtr. 3 (dist.)
3

mp fdbk.

1/2

10 12 (12) (12) (12)

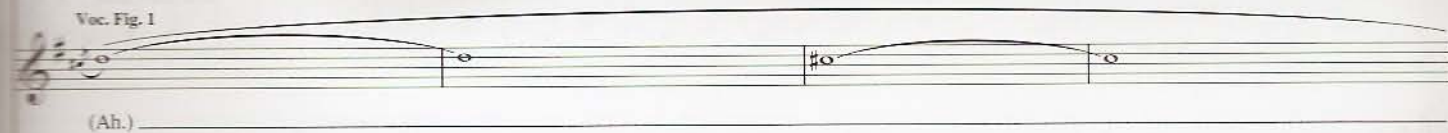
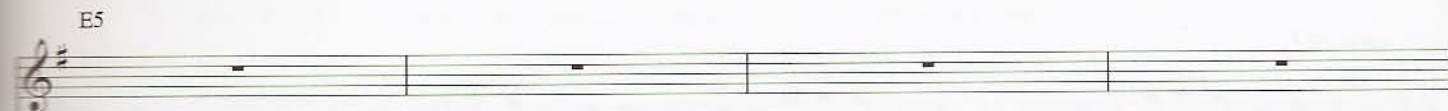
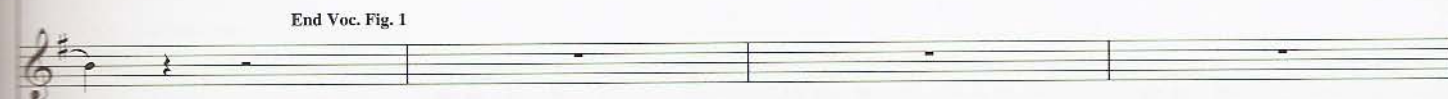
Gtr. 1 (dist.)
3

Gtr. 1

**pp < mp fdbk. Gtr. 4 (dist.) *divisi* *f*

12 (12) 17

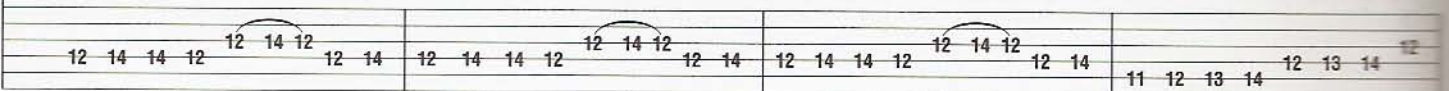
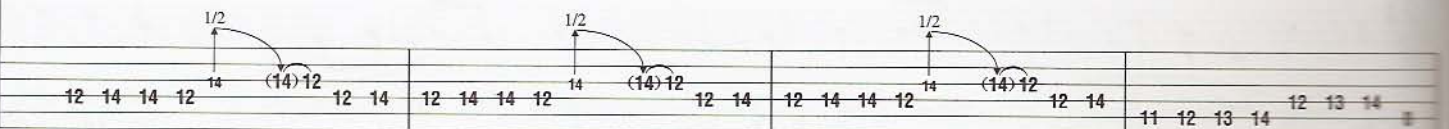
*Chord symbols reflect implied harmony. **Vol. swell

Verse
Gtr. 4: w/ Riff A (5 times)
Gtr. 5: w/ Riff A (2 times)
Em7
1. Read - y - made, read - y - made, stead - y as the rhy - thm rolls. Uh,
read - y - made, read - y - made, and this is how the stor - y goes. I've got a
E7
cous - in mak - in' beats deep down in Ar - i - zo - na. We're gon - na
Riff B
Gtr. 5
End Riff B
Gtr. 5: w/ Riff B
rock - et to Ra - mone's in the cit - y of Po - mo - na. Oh,
Gtr. 5: w/ Riff A
Em7
read - y - made, read - y - made, stead - y as the rhy - thm rolls.
Read - y - made, read - y - made, and this is how the stor - y goes.
Gtrs. 4 & 5

Chorus
G5
A5
And if I give to you my sec - ond sight...
You got it.
Voc. Fig. 1
(Ah.)
Rhy. Fig. 1
End Rhy. Fig. 1
E5
End Voc. Fig. 1
Riff C
End Riff C
1/2
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 4 & 5: w/ Rhy. Fig. 1
G5
A5
And if I stay the course, I'll stay the night.
Come get it.
E5
Gtrs. 4 & 5
1/2

Verse
Gtrs. 4 & 5: w/ Riff A (2 times)
Em7

2. Read - y - made, read - y - made, ba - by ought - a cel - e - brate. Uh,

read - y - made, read - y - made, and now it's time to de - vi - ate. I've got a

sis - ter mak - in' ba - bies with a Black and Deck - er blow torch. We gon - na
Riff D
Gtrs. 4 & 5

bop it all night in the mid - dle of the back porch. Yeah.
End Riff D

Gtrs. 4 & 5: w/ Riff A
read - y - made, read - y - made, ba - by ought - a cel - e - brate. Uh.

read - y - made, read - y - made, and now it's time to de - vi - ate.
Gtrs. 4 & 5
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
*Gtrs. 4 & 5: w/ Rhy. Fig. 1
G5
A5
And if I give to you my sec - ond sight.
You got it.
*w/ slow flanger (next. 4 meas.)
Gtrs. 4 & 5: w/ Riff C
E5
Gtr. 3
mf
fdbk.
Gtr. 3 tacet
**Gtrs. 4 & 5: w/ Rhy. Fig. 1
G5
A5
And if I stay the course, I'll stay the night.
For - get it.
Voc. Fig. 2
(Ah.)
**w/ slow flanger (next 4 meas.)

E5 N.C.

Aw, clean it up, John-ny!

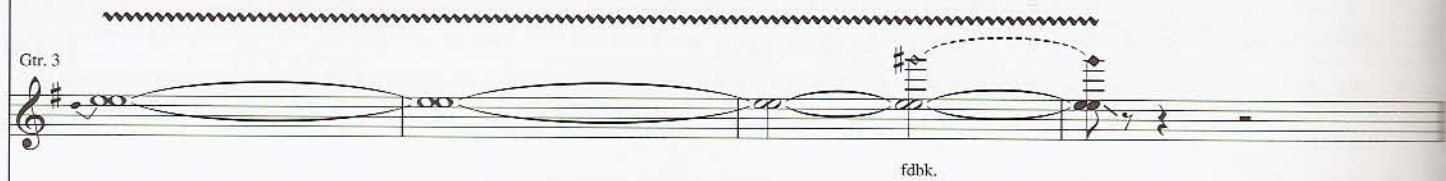
End Voc. Fig. 2

Gtr. 3

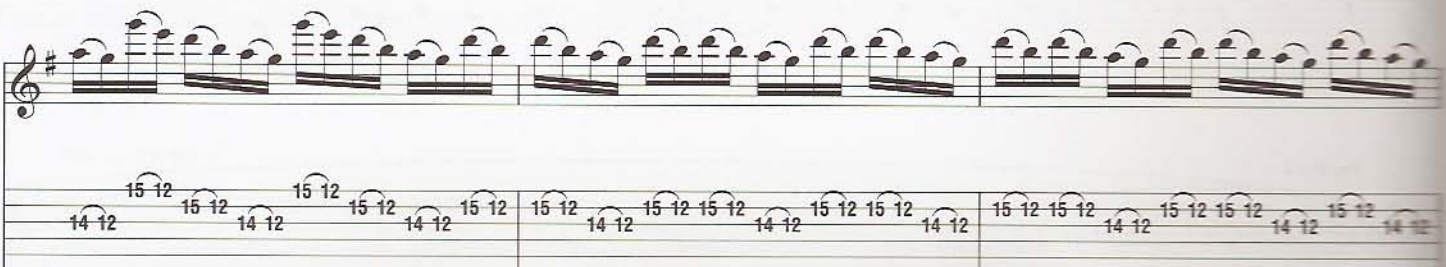
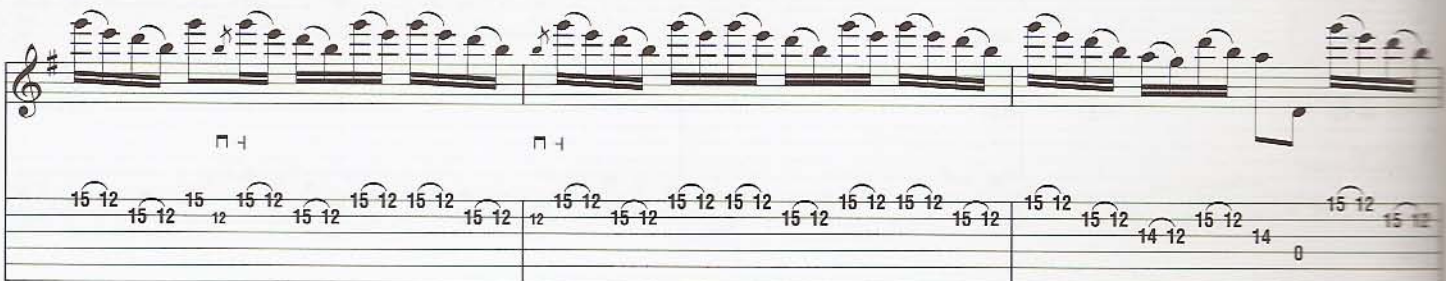
fdbk.

Pitch: G♯

Gtrs. 4 & 5

1/2

Guitar Solo

Gtr. 3 tacet
Gtr. 5: w/ Riff A (4 times)

Em7

*Played behind the beat.
8va
loco
Interlude
w/ Voc. ad lib. (next 3 meas.)
D5
D5/C#
B5
N.C.
Gtrs. 4 & 5
w/ Voc. ad lib. (next 3 meas.)
A5
E/G#
F#5
N.C.
D5
D5/C#
B5

w/ Voc. ad lib. (next 3 meas.)
N.C.
A5
E/G#
F#5
N.C.
grad. bend
1/2
1
1 1/2
2
Verse
Gtrs. 4 & 5: w/ Riff A (2 times)
Em7
3. Read - y - made, read - y - made, uh, rock - in' for the sake of slade. Uh,
read - y - made, read - y - made, uh, lis - ten but don't be a - fraid. I got a
*Gtrs. 4 & 5: w/ Riff D
broth - er mak - in' trou - ble in the state of Cal - e - do - nia. I wish I
*w/ octaver set for one octave above (next 8 meas.).
knew an - oth - er way, but I'm gon - na have to clone ya. Hell!
Gtr. 3: w/ Riff B (1 1/2 times)
Gtrs. 4 & 5: w/ Riff A (1 1/2 times)
E7
Read - y - made, read - y - made, uh, rock - in' for the sake of slade.
Uh, read - y - made, read - y - made, uh,

lis - ten but don't be a - fraid.
Gtr. 5
Gtr. 4
Chorus
Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 3 tacet
Gtrs. 4 & 5: w/ Rhy. Fig. 1
G5
A5
And if I give to you my sec - ond sight...
You got it.
Gtrs. 4 & 5: w/ Riff C
E5
Gtr. 1
mf
fdbk.
Gtr. 2
mf
fdbk.
Gtr. 3
fdbk.

E5

N.C.

8va

Gtr. 1

fdbk

15 17 (17) (17)

Gtr. 2

fdbk

10 12 (12) (12)

Gtr. 3

fdbk

11 12 (12) (12)

Gtrs. 4 & 5

1/2

7 7 7 5 7 5 7 5 7 5 5 3 7 7 7 5 7 7 (7)

If

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Chorus
E
A
F
G
sing and dance, just to name a few.
All I
Riff B
9
(9) 10
10
13
12 12 13 (13) 12

A
F
G
A
do,
all I
do.
End Riff B
10
12
10
12 13 (13) 12
10
(10) 5

Interlude
A
Aadd9
A
D
E
A
2. And
14 (14) 12 (12) 10
(10) 7
7 9
10 12 10

Verse
Gtr. 1: w/ Riff A
A
Aadd9
A
if I heard the an - gels sing, I'd sing it back to you and bring

D
E
A
sound of heav - en ring - ing just for you. And

Aadd9
A
if I saw the sun fall down I'd pick it up and make a crown,
Gtr. 1

D
E
A
one that was a per - fect fit for you.

Pre-Chorus
E
A
We could take a walk in - to the ap - ple or - chard by the school.

Chorus

Gtr. 1: w/ Riff B

D5
Outro
F
you.
(Hey,
All
I
D5
F
D5
do,
hey,
all
I
do.
F
D5
F
D5
rit.
All
I
do,
hey.)
all
I
do.
rit.

Make You Feel Better

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)
Em Bm C
now I'll take it, it's bet - ter for
G Em Bm
you. Some - how we'll make it 'cause
C G
that's what we do.
Gtr. 1
Chorus
G D/A Em C/E
Some - thing out there where love is your on - ly friend and
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2 (2 1/2 times)
G D/A Em C/E
We are the ones that will make you feel bet - ter. And
(We are the ones that will make you feel bet - ter.)
G D/A Em
some - one to spare when love is the

C/E
G
D/A
on - ly end and
We are the ones that will
(We are the ones that will
Em
C/E
make you feel bet - ter.
make you feel bet - ter.)
Gtr. 1
Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Em
Bm
C
G
Oh yeah!
Verse
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
3. In the world that has run a - mok, I got to set my sights just to get struck. I,
(Ah.)
I walk a - way from the rank and file, uh, with a punched out mouth and a pack of style. I said,
(Ah.)
Voc. Fig. 1
End Voc. Fig. 1
She's the one, she's the on - ly one to make me search my - self un - til I'm done and
(Ah.)
tell me now in a tel - e - gram, uh, do the sea of stars make a dia - a - gram? And
(Ah.)

Chorus
1st time, Gtr. 1: w/ Rhy. Fig. 2 (4 times)
2nd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)
G D/A Em C/E
Some - thing out there where love is your on - ly friend and
G D/A Em C/E
We are the ones that will make you feel bet - ter. And
(We are the ones that will make you feel bet - ter.)
G D/A Em C/E
some - one to spare when love is the on - ly end and
To Coda
G D/A Em C/E
we are the ones that will make you feel bet - ter.
Bridge
D/A Em
Oh, yeah.
Gtr. 1
C/E Am/E C/E
Hey, yeah, yeah.

Interlude
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Em Bm C G
Oh yeah!
Gtr. 2 (dist.)
Em Bm C G
Rhy. Fig. 3
End Rhy. Fig. 3
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
Bkgd. Voc.: w/ Voc. Fig. 1
Em Bm C G
4. So a - live, I ar - rive on dust. You could search my mind for the red on rust. I said
Bkgd. Voc.: w/ Voc. Fig. 1
Em Bm C G
take me there and she real - ly cares. Ah, lights up for me, gon - na hear my prayers. I said
Pre-Chorus
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 2: w/ Rhy. Fig. 3 (1 1/2 times)
Em Bm C
now I'll take it, it's bet - ter for
G Em Bm
you. Some - how we'll make it 'cause

C
G
that's what we do.
Gtrs. 1 & 2
Coda
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 3/4 times)
G D/A Em C/E G
We are the ones that will make you feel bet - ter. Well, we are the
Gtr. 3 (dist.)
8va
f
D/A Em C/E G D/A
ones that will make you feel bet - ter. We are the ones that will
fdbk.
Em C/E G D/A Em
make you feel bet - ter. Well, we are the ones that will make you feel
loco

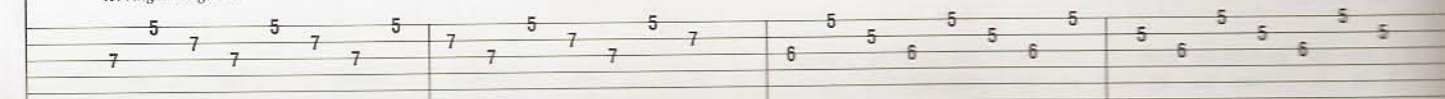
Free time
C/E
G
rit.
bet - ter
now.
Gtr. 3
rit.
fdbk.
Gtrs. 1 & 2
rit.
Gtr. 3
fdbk.
Gtr. 2
fdbk.
w/ slapback delay
w/ bar
+1/2
**Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10.
Flip the pickup selector switch in the rhythm indicated to simulate the re-attack.
Gtr. 1
pp

Animal Bar

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

D
A/D
I, I, I, cry of i - so - la - tion but I, I, I, the high of med - i - ta - tion. Uh,
Rhy. Fig. 2
Gtr. 1
*Harmony vocal w/ Leslie simulator set for sixteenth-note regeneration. (next 16 meas.)
G/D
D
I, I, I, for sweet pre - cip - i - ta - tion. I, I, I, the high of de - pri - va - tion. And it
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2 (1st 6 meas.)
A/D
won't be long. No, it won't be long.
G/D
No, it won't be long be - cause it
D
can't be long.
Gtr. 1

Chorus
2nd time, Gtr. 2 tacet
3rd time, Gtrs. 5 & 6 tacet
Bm
Em
*Voc. Fig. 1
End Voc. Fig. 1
Rain on my frus - tra - tion. Stake my claim, now break this.
(Ba, ba, da, ba, ba, ba, da, ba.)
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1
mf
*Applies to downstemmed part.
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 3
Wash me down, my sta - tion makes more rain for - sak - en.
In be-tween the sky and ev-'ry piece of the earth. One, two, three! Let's break this!
(Ba, ba, da, ba, ba, ba, da, ba, ba, ba, da, ba.
Rhy. Fig. 4
End Rhy. Fig. 4
**3rd time, Lead vocal w/ Leslie simulator.
To Coda 1
To Coda 2
Gtr. 1: w/ Rhy. Fig. 4
1., 2. Run-nin' through the mud, I got-ta feel-ing of worth.
3. In be-tween the sky and ev-'ry piece of the earth.
One, two, three! For - sake this!
Ba, ba, da, ba, ba, ba, da, ba.)
***3rd time, as before.

Interlude
Gtr. 1: w/ Rhy. Fig. 1
D
G/D
A/D
G/D
Verse
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
D
G/D
2. All a - board the ship 'cause you're gon - na need an ark. When the wet comes down, you'll be swim-ming like a shark.
A/D
G/D
Mop-ping up the pain and I'm a lit - tle old - er. Right as rain at the an - i - mal bar. And it
D
G/D
won't be long. No, it won't be long. No, it
A/D
G/D
won't be long be - cause it can't be long.
Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)
D
A/D
I, I, I, the cry of i - so - la - tion. I, I, I, the high of med - i - ta - tion. And
Riff A
Gtr. 2 (clean)
mf
w/ auto-wah
let ring throughout
*Harmony vocals w/ Leslie simulator as before. (next 16 meas.)

G/D
D
I, I, I, for my pre-cip-i-ta-tion. I, I, I, the high of de-pri-va-tion. And it
End Riff A
Gtr. 2: w/ Riff A
A/D
won't be long. No, it won't be long.
G/D
No, it won't be long be-cause it
D.S. al Coda 1
D
can't be wrong.
Gtr. 1
Gtr. 2

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

Bridge

*Chord symbols implied by bass. (next 32 meas.)

B5
A5
G5
A5
wa - ter, the wa - ter, the wa - ter sav - ing us from _ the heat.
Gtr. 5 (clean)
8va
mp
Harm.
w/ phaser
let ring throughout
Gtr. 6 (clean)
mp
w/ phaser
Gtr. 1
Gtr. 1: w/ Riff B
Some things _ will die in _ their place,
Riff D
End Riff D
Riff D1
End Riff D1
Gtr. 6

Gtr. 5: w/ Riff D
Gtr. 6: w/ Riff D1 (2 times)
B5 A5 G5 A5
oth - ers will leave lit - tle trace. And
Gtr. 1: w/ Riff C
B5 A5 G5 A5
fi - re will come, find its day. The
Gtr. 5
8va
Harm.
Pitch: G D G G D G
*Harmonic located one-quarter the distance between the 3rd & 4th frets.
D.S. al Coda 2
B5 A5 G5 A5
wa - ter, the wa - ter, the wa - ter wash - ing it all a - way.
Gtr. 5
8va
Harm.
Pitch: G D G
Gtr. 6
tr
Gtr. 1
grad. release
1/2
**w/ Leslie simulator as before.

Coda 2

Bm

Em

In be-tween the sky and ev-'ry piece of the earth.

One, two, three! For-sake this!

Gtr. 7 (dist.)

f

Gtr. 1

**As before.

Outro-Guitar Solo
Half-time feel

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A/D
G/D
D
8va
let ring
G/D
8va
A/D
loco
G/D
rit.
D
Gtr. 1
Gtr. 7

So Much I

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

F♯5
I, I, I, I, I.
w/ heavy dist.
2.
Am
C♯maj7
I, I, I, I, I, I, I, I, I, I, I.
Riff B
End Riff B
Pre-Chorus
F♯m
A5/E
D5
A
Uh, so much I, uh, wish I could, uh, so man - y I, I wish I would.
Riff C
mf
w/ slight dist.
let ring
F♯m
A5/E
B5
B7(no3rd)
B6
So much I wish I could count on you not to de - plete me.
End Riff C
let ring

Gtr. 1: w/ Riff C (1st 4 meas.)
F#m
A5/E
D5
A
Uh, so much_ I, uh, wish I___ could, uh, so man - y I wish I___ would.
F#m
A5/E
Bm9
Uh, so much_ I wish I___ could count on you not to de - feat me.
Gtr. 1
Riff D
End Riff D
let ring
let ring
let ring
f
Chorus
A5
E5
B5
Please don't turn a - way___ a - gain.___
Rhy. Fig. 1
End Rhy. Fig. 1
w/ dist.
Gtr. 1: w/ Rhy. Fig. 1 (3 times)
A5
E5
B5
Please don't turn me___ in - to them.___
A5
E5
B5
Please don't turn a - way___ a friend.___
To Coda
A5
E5
B5
Please don't turn me___ in - to them.___ Ti, ti, tee.

Interlude
F♯m/D
N.C.
Gtr. 1
Verse
F♯5
3. Stand _ by for the great e - clipse. _
Rip it out, now,
shake your hips. ____
I'm back - in' off the a -
poc - a - lypse. ___ I got - ta loos - en up, I got - ta loos - en up to get my grip.

Gtr. 1: w/ Riff B
Am
C♯maj7
I, I, I, I, I, I, I, I, I, I, I.
Pre-Chorus
Gtr. 1: w/ Riff C (1 1/2 times)
F♯m
A/E
Dmaj7
A
So much I wish I could, uh, so man - y I wish I would.
Riff E
Gtr. 2 (clean)
End Riff E
mf
F♯m
A/E
B
Bm7
B6
Uh, so much I wish I could count on you not to com - plete me.
Gtr. 2: w/ Riff E
F♯m
A/E
Dmaj7
A
Uh, so much I, I wish I could, uh, so man - y I, I wish I would.
D.S. al Coda
Gtr. 1: w/ Riff D
F♯m
A/E
Bm6
Uh, so much I wish I could count on you not to de - feat me.
Gtr. 2

Coda
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
B5
A5
What you wan - na do a - bout it? Please don't turn a - way
(Please don't turn a - way
E5
B5
a - gain.
a - gain.)
A5
E5
B5
Please don't turn me in - to them.
What you gon - na give in now?
Outro-Guitar Solo
Gtr. 1: w/ Rhy. Fig. 1
Aw, now.
8va
Gtr. 3 (dist.)
Gtr. 3
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2
A5
E5
B5
8va
Gtr. 3
loco
P.S.
w/ wah-wah
Free time
Gtr. 3
A5
E5
B5
rit.
Gtr. 1
rit.
N.C.
Woo!
Oo.
grad. release

Storm in a Teacup

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Gtr. 1: w/ Riff A (2 times)

try to be a la - dy, but you're walk - in' like a so - ur kraut.
Roo tay, woo tay, git ___ ti, ga ta, goo tay.

Look a, look a, like a, like a, like you wan - na get some.
Roo tay, woo tay, git ___ ti, ga ta, goo tay.
If you

*Chord symbols reflect overall harmony.
** + = closed (toe down); ○ = open (toe up)

F♯m/G
Lit - tle la - dy, what a rep - u - ta - tion. Kind - a shad - y, now you're gon - na make a - gain.
8va
loco
Chorus
Gtrs. 1 & 2 tacet
C5 B♭5 F5 G5 C5 B♭5
I know you can strad - dle the at - mos - phere. A ti - ny storm in your
Rhy. Fig. 2
Gtr. 3 (dist.)
mf
F5 G5 C5 B♭5 F5 G5
tea - cup, girl. Hell! I know you can bat - tle the mass - es, dear.
I know we may nev - er get out - ta here.

To Coda
C5
B♭5
D5
F5
A ti - ny storm in your tea - cup, girl.
End Rhy. Fig. 2
G5
F5
Rhy. Fig. 3
End Rhy. Fig. 3
Spoken: Oh,
Interlude
God. Oh, no. Oh, no. It's getting worse, worse by the minute. Uh, uh, we're down here at Division and Fifth Street. Somebody send for backup,
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet
Gm7
Verse
please, now!
Gtr. 1: w/ Riff A (3 times)
Gm7
2. Ev - 'ry oth - er day you say you're gon - na have to bur - y 'em.
(Roo tay, woo tay, git ti, ga ta, goo tay.
Fa - mous last words spo - ken from the la - ser - i - um.
De -
Roo tay, woo tay, git ti, ga ta, goo tay.
scend - ants had a rec - ord say - in' some-thin' 'bout Mi - lo.
You can
Roo tay, woo tay, git ti, ga ta, goo tay.

take the A train, but you're gon - na have to lie low.
Roo tay, woo tay, git ti, ga ta, goo tay.)
Gtr. 1
Chorus
Gtr. 1 tacet
Gtr. 3: w/ Rhy. Fig. 2
C5 B♭5 F5 G5 C5 B♭5
I know you can strad - dle the at - mos - phere. A ti - ny storm in your
Gtr. 4 (dist.)
fdbk.
Pitch: F
F5 G5 C5 B♭5 F5 G5
tea - cup, girl. Yeah! I know you can bat - tle the mass - es, dear.
C5 B♭5 D5 F5
A ti - ny storm in your tea - cup, girl.

Gtr. 3: w/ Rhy. Fig. 3
G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5
Yeah. Woo! Yeah. Woo! Yeah. Woo! Yeah.
w/ bar
rake
w/ bar
Interlude
Gtr. 1: w/ Riff A
Gtr. 4 tacet
Gm7
Riff B
Gtr. 5 (dist.)
mf
Gm7/F
Gm7/D
Gtr. 5
Gm7/C
End Riff B
Gtr. 1

Gtr. 5: w/ Riff B
Gm7
F
Gtr. 4
Gtr. 9 (dist.)
mf
Gtr. 8 (dist.) divisi
mf
Gtr. 7 (dist.)
mf
Gtr. 6 (dist.) divisi
mf
Gtr. 1

D.S. al Coda
Dm
C
8va
T
1/2

Gtr. 3: w/ Rhy. Fig. 2 (last 2 meas.)

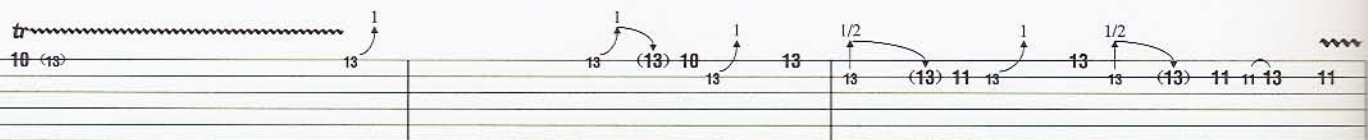
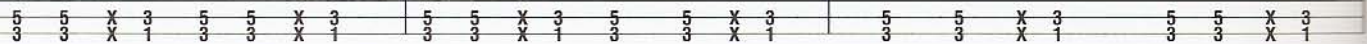
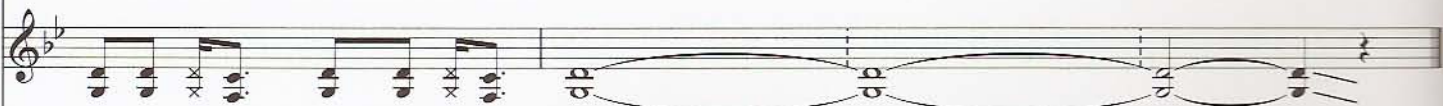
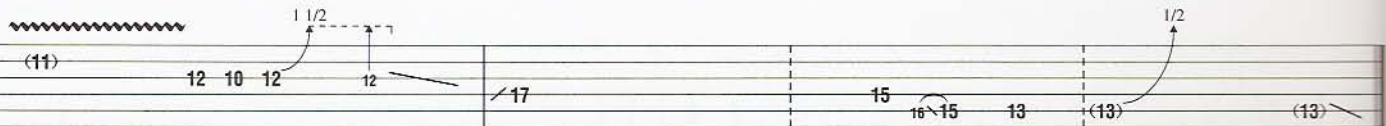
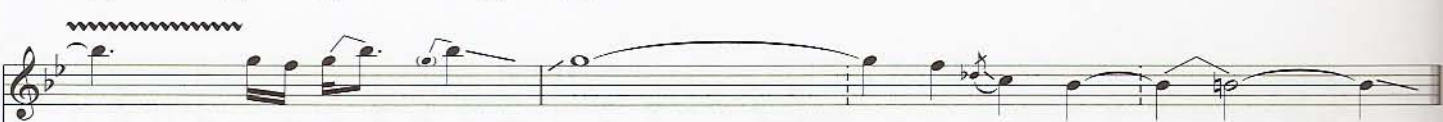
Outro-Guitar Solo

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

8va *loco*

Gtr. 4

tr

w/ tremolo & Moogerfooger ring modulator

Gtr. 3

Free time

We Believe

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Em
D
Em
D
Em
D
Em
D
eyes for sight, three times I pray.
(Oo.)
So-da pop, we got-ta set up shop. And when the

Em
D
Gtr. 1: w/ Riff B (2 times)
Em
D
weath-er come, we got a pres-sure drop.
We don't know, but ev-'ry day I go to see what

Em
D
Em
D
Gtr. 2 tacet
Em
D
I can bring in-to a cam-e - o.
Oh, oh, oh, no, ba, da, da, de, doh, poh.
(Oh.)
Gtr. 2 (slight dist.)
mf
1/2
16 15 17 14 (14) 12 14 12 (12)

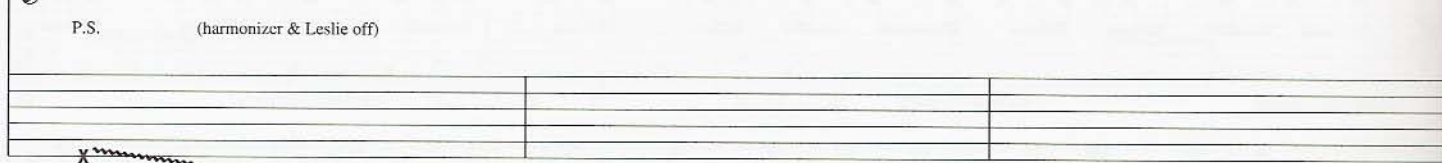
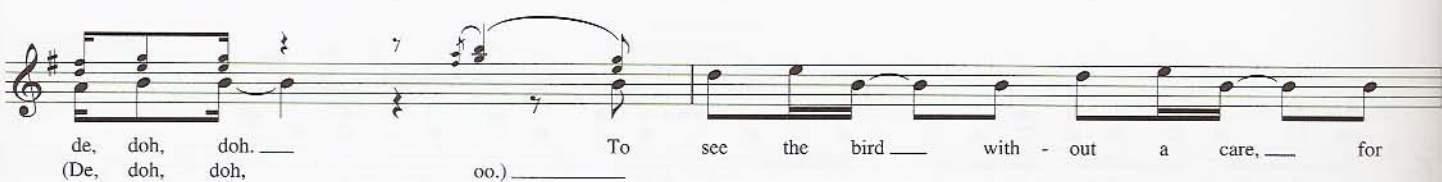
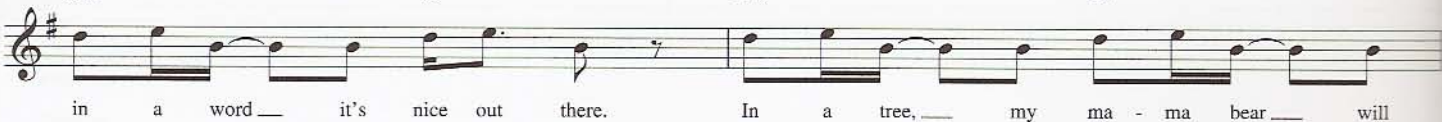
Chorus
Em
G6
Asus2
We be - lieve, we be - lieve.
Riff C
Gtr. 1
f
w/ dist.

*Refers to downstemmed voc. only.

**Set for a perfect fifth above.

Interlude

***Increase rate (speed) as note is held.

Verse
Gtr. 1: w/ Riff A (2 times)
Gtr. 3 tacet
Em D Em D Em D
2. The mis - sion, the meth - od, the down - fall ar - rest - ed. 'Cuz it's not the first time,
P.S.
(harmonizer & Leslie off)

Gtr. 1: w/ Riff B (2 times)
Em D Em D
nor is it the worst time. No, no. Oh, no, ba, da, da,

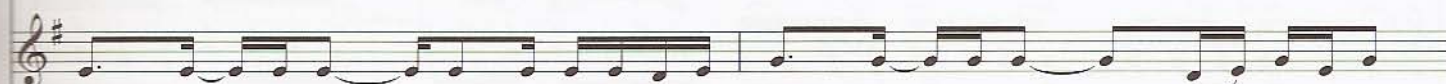
Em D Em D
de, doh, doh. To see the bird with - out a care, for
(De, doh, doh, oo.)

Gtr. 1: w/ Riff A (2 times)
Em D Em D
in a word it's nice out there. In a tree, my ma - ma bear will

Em D Em D Em D
be all right with prop - er care. Hey, hey, hey, doh, ba, da, da, de, dom, bom. Huh.
(Hey.)
(Hey.)
(Hey.)
(Hey.)

Interlude
Cmaj7
Bm
Am(add9)
G
Hm.
Yeah.
Um.
Woo!
Gtr. 2
1 hold bend
Gtr. 1
Guitar Solo
Gtr. 1: w/ Riff A (2 times)
Em
D
Em
D
Gtr. 2
Gtr. 3
w/ heavy reverb
w/ bar
*Vol. swell
Gtr. 3 tacet
Em
D
Em
D
Gtr. 2
Verse
Gtr. 1: w/ Riff B
Gtr. 2 tacet
Em
D
Em
D
3. Boom - er - ang in - to a big - ger bang. A lit - tle cry of love be - cause they can - not sing.

Em
D
Em
D
Cher - o - kee, what did the phar-aoh see? An - oth - er time and space, an - oth - er place to be.
(Oo.)
(Ah.)
Gr. 1
Chorus
*Gtr. 1: w/ Riff C
Em
G6
Asus2
G6
Em
G6
We be - lieve, we be - lieve. We be - lieve,
*Dist. on
Asus2
G6
we be - lieve.
Gr. 1
Gr. 2
*Gtr. 4 (dist.)
f
*Doubled throughout.

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)
Em
G6
We be - lieve,
8va
Harm.
Asus2
G6
we be - lieve.
Now,
8va

Em
G6
we
be - lieve,
loco
Gtr. 1
Gtr. 2
8va
Gtr. 5 (dist.)
Gtr. 4
divisi
Asus2
G6
we
be - lieve.
8va

Interlude
Gtrs. 2, 4 & 5 tacet
Em D Em D Em D Em D
Yeah.
Gtr. 1
grad. bend
1/2
1
(dist. off)
14
1/2 1/2
14 14 (14)
Verse
Gtr. 1: w/ Riff A (2 times)
Em D Em D
4. The mo - tive, the meas - ure, the pur - pose, the pleas - ure.
Em D Em D
The risk, is it worth it? The disc, is it per - fect?
Em D Em D
I found you a - mongst them, the flow - er with young stem.
Gtr. 1
Em D Em D E5
Dis-par - age, the bro - ken. The mar - riage, e - lop - in'.
pp

Turn It Again

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Gm
Gtr. 1: w/ Rhy. Fig. 1
F/G
Uh, you can dance for the sake of a gold - en day, take a chance on get-ting rid of what-ev-er's in ___ your way.
Cm/G
Next stop, big hop is turn - ing night in - to day.
Rhy. Fig. 2
Gtr. 1
Gm
D7
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 1
Gm
F/G
*Voc. Fig. 1
Some-times when I'm ly - in' there all ___ a - lone, _ I think of ev -'ry lit - tle noth-ing that we ___ could own
(Oo.)
*Refers to upstemmed voc. only.
Cm/G
to o - ver - throw all of you who have o - ver - grown. _
Gtr. 1

Gm
End Voc. Fig. 1
Gtr. 1
Gtr. 2 (dist.)
*pp
f
*Vol. swell
Gtr. 3 (dist.)
**pp
mf
f
**Vol. swell
Chorus
Gtr. 1 tacet
Gm
All my friends like to spend
Riff A
*Gtrs. 2 & 3
1/2
*Composite arrangement
Gm/F
days on end on the mend.
1/2

C5
I turn to you, I turn in - to and then I turn it a - gain.
1/4
Gm
D7♯5♯9
To Coda
End Riff A
Gtrs. 2 & 3: w/ Riff A (1st 4 meas.)
Gm
Gm/F
Here we go, all we know, heav - y load, start to float.
C5
With - out a doubt, we turn it out and then we turn it a - gain.
Riff B
Gtrs. 2 & 3
End Riff B
hold bend
hold bend

Gm
D7#5#9
Woo!
Verse
Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 2 & 3 tacet
Gm
F/G
2. I've come to learn what-ev-er time I can find to spend taking flight in-to what-ev-er light we bend.
Cm/G
Out on the street, I get a beat and then I turn it to ten.
Gm
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1
F/G
Uh, lace boots and the la-dies of Ka-zakh-stan, kick 'em high to the sky. All of this just be-cause we can.

D.S. al Coda

Gm

Gtr. 1

Gtr. 2

pp *f*

Gtr. 3

*Synth. arr. for gtr.

Cm
We got to shake it if we
Gm
D7#5#9
want to keep it fresh.
Huh.
Gtr. 1
Gtr. 5 (clean)
mf
Gtr. 6 (clean)
mf
Gtr. 4

Gm
D7
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 5: w/ Rhy. Fig. 3
Gm
F
We've gotta move it just a lit - tle to hit the spot. A whirl - ing derv - ish in a
(Oo,
Gtr. 6
8va
Gtr. 1: w/ Rhy. Fig. 2 (1st 2 meas.)
Cm
flur - ry, a fox to trot. Come clown a - round, a ro - bot do - in' the as - tro - naut.
oo,
oo,
8va
loco

Gm
D7♯5♯9
hoo.)
Gtr. 6
8va
Gtr. 1
Gtr. 5
Gtr. 2
p
f
Gtr. 3

Chorus
Gtrs. 1, 5 & 6: tacet
Gtrs. 2 & 3: w/ Riff A (1 1/2 times)
Gm
Gm/F
All my friends like to spend days on end on the mend.
C5
Gm
D7#5#9
I turn to you, I turn in - to and then I turn it a - gain.
Gm
Gm/F
Here we go, all we know, heav - y load,
(Two things I want to say now. You made it all
Gtrs. 2 & 3: w/ Riff B
C5
start to float. With - out a doubt, we turn it out and then we turn it a - gain.
o - kay now. I need to know that you are there.)
Gm
D7#5#9
Gtrs. 2 & 3

Gm

D7#5#9

8va

Gtr. 7 (dist.)

mf

Gtr. 2

Gtr. 8 (dist.)

*p — mf

**w/ octaver

*Vol. swell

**Set for one octave above

Gtr. 8: w/ Riff A (1st 4 meas.)
Gm
8va
Gtr. 7
Riff C
Gtr. 2

Gm/F
8va
End Riff C

Gtrs. 3 & 8: w/ Riff B
C5
8va

Gm
D7#5#9
8va
Gtr. 7
let ring
Gtr. 2
*Gtrs. 3 & 8
*Composite arramgement
Gtr. 2 tacet
Gtr. 8 tacet
Gm
loco
Gtr. 3
Gtr. 8

Gtr. 3 tacet

Gm/F
8va
Gtr. 7
Gtr. 3

C5
8va
Gtr. 7

Gm
8va
D7#5#9
loco

Gm

Gm/F

Gtr. 8

mp — *mf*

Gtr. 2

Gtr. 7

C5

Gm
D7
Gtrs. 2, 3 & 8: w/ Riff A (1st 4 meas.)
Gtr. 7 tacet
Gm
Gm/F
Riff D
Gtr. 9 (dist.)
*w/ octaver
*Set for one octave below.
Gtrs. 3 & 8: w/ Riff B
C5
Gtr. 2
w/ wah-wah
Gtr. 9

C5
Gtr. 10
8va
Gtr. 11
Gtrs. 2 & 3
Gm
loco
D7#5#9
Free time
Gm
fdbk.
Pitch: D
w/ bar
pp
Gtr. 3
8va
loco
Gtr. 2

Death of a Martian

Words and Music by Anthony Kiedis, Flea, John Frusciante and Chad Smith

Cm
E♭
B♭6/D
Make room for Clar - a's bare_ feet, the love_ of a Mar - tian.
8va
G7
Tick, tock and wait - ing for the me - te - or. This clock is o - pen - ing an - oth - er door.
loco
End Riff B
Chorus
Gtr. 2 tacet
Cm
Cm9/B♭
A♭maj13
Lots of love,_ just keep it com - in'. Mak - in' some - thin' out of noth - in'.
(These are_ the_
Rhy. Fig. 1
Gtr. 1
D°7
Cm
Cm9/B♭
I don't know how to say, los - in' what I love to - day._
best that_ I..._
End Rhy. Fig. 1

Fm9
G
These are the best that I...
13 13 12 13 11
15 15 12 14

Gtr. 1: w/ Rhy. Fig. 1
Cm
Cm9/B♭
A♭maj13
Lots of love, just keep it com - in'. Mak - in' some - thin' out of noth - in'.
Oh.
These are the

D°7
Cm
Cm9/B♭
I don't know what to say, look at what I lost to - day and
best that I...
Ah.

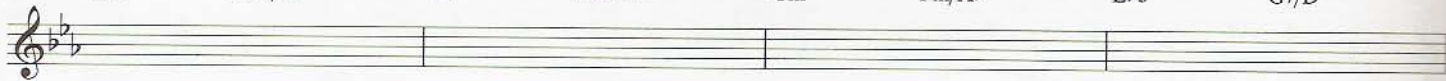
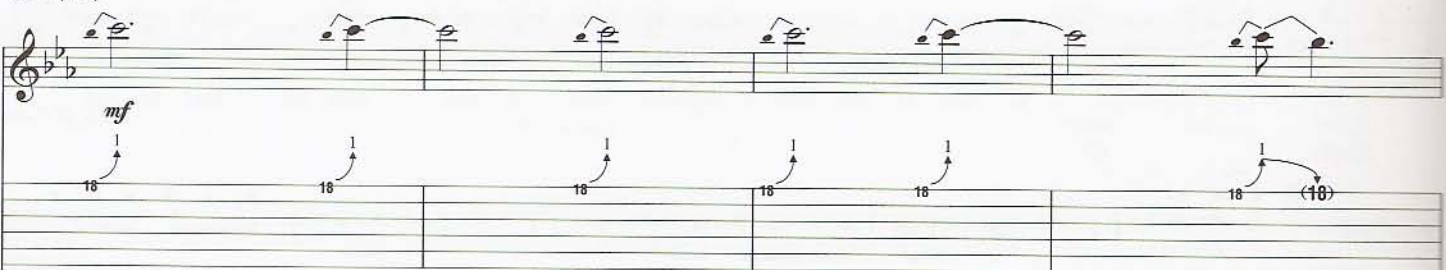
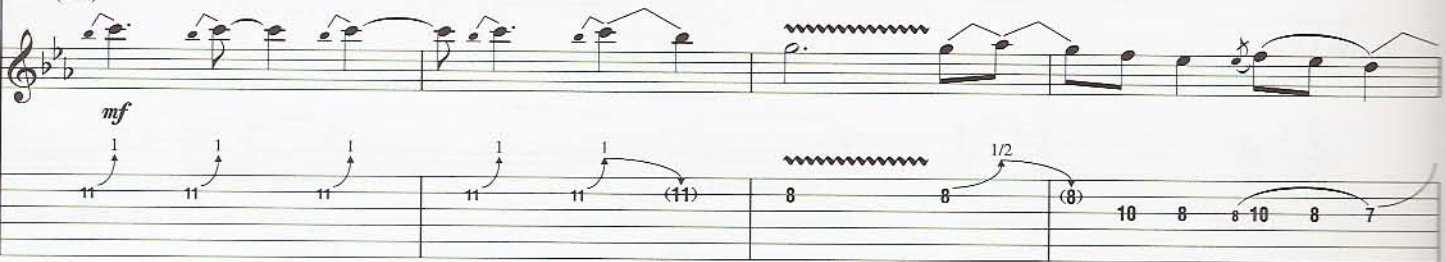
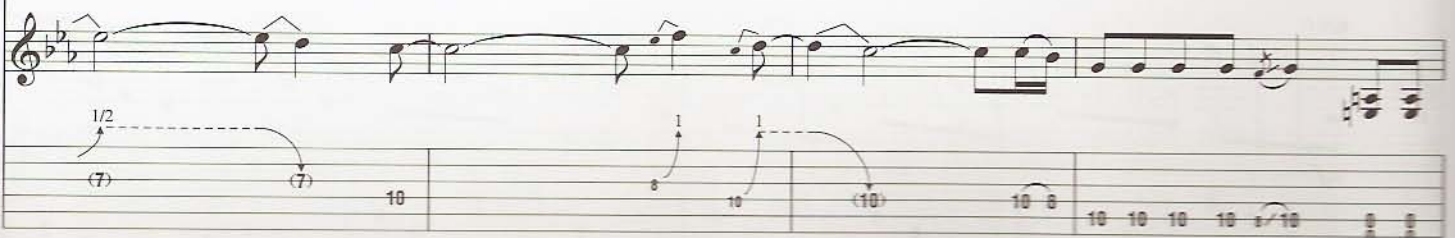
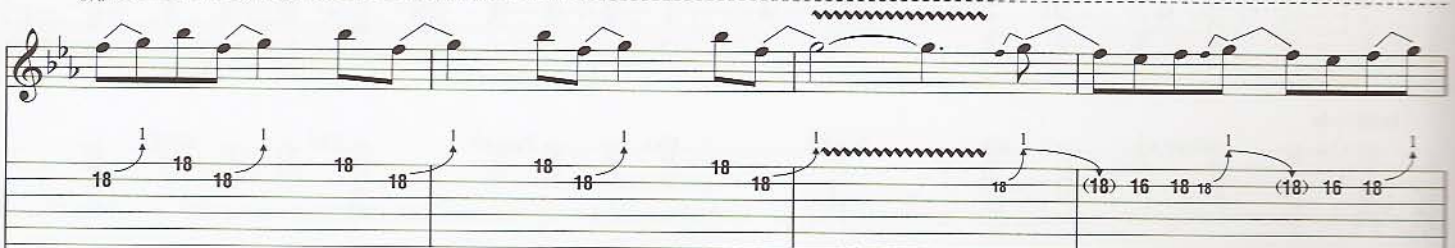
To Coda
Fm9
G
these are the things that I...
These are the things that I...)
Gtr. 1

Interlude

Gtr. 1: w/ Riff A (1st 4 meas.)
Cm
Gm/B♭

Verse
Gtr. 1: w/ Riff A
Cm
Gm/B♭
Cm
2. Blood flow - ers in the kitch - en, sign-ing off and wind - ing down. This Mar - tian
E♭
B♭/D
Gtrs. 1 & 2: w/ Riff B
Cm
ends her mis - sion. The no - va is o - ver. She caught the ball
Gm/B♭
Cm
E♭
by the mis - sion bell.
(By the mis - sion bell.)
Chase liz - ards, bark at don - keys. The love of
D.S. al Coda
B♭6/D
G7
a Mar - tian. Let's bow our heads and let the trum - pets blow. Our girl is gone, God bless her lit - tle soul.
Coda
G
things that I...
Interlude
Cm
Fm6/A♭
E♭
Dm7♭5
Cm
Fm/A♭
E♭5
G7/D
Riff C
End Riff C
mf

Outro

Gtrs. 1 & 2: w/ Riff C (8 times)
Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D
Spoken: She's got a sword in case though this is not her lord in case the one who can't afford to face her image is restord to grace. Disappeared.
Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D
No trace. Musky tears. Suitcase. The down turn brave little burncub bearcareless turnip snare rampages pitch color pages.... down and

Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D
out, but not in Vegas. Disembarks and disengages. No loft. Sweet pink canary cages plummet pop dewskin fortitude for the
8va
Gtr. 3 (dist.)
mf
Gtr. 4 (dist.)
mf

Cm Fm6/Ab Eb Dm7b5 Cm Fm/Ab Eb5 G7/D
sniffing black noses that snort and allude to the dangling trinkets that mimic the dirt cough go drink, it's. It's for you. Blue battered naval
8va

Cm Fm6/A♭ E♭ Dm7♭5 Cm Fm/A♭ E♭5 G7/D
town slip kisses delivered by duck muscles and bottle nosed grifters arrive in time to catch the late show. It's a beehive barrel race. A
8va
w/ bar
Cm Fm6/A♭ E♭ Dm7♭5 Cm Fm/A♭ E♭5 G7/D
shehive stare and chase wasted feature who tried and failed to reach her. Embossed beneath a box in the closet that's lost. The kind you
8va
w/ bar
loco
Cm Fm6/A♭ E♭ Dm7♭5 Cm Fm/A♭ E♭5 G7/D
find when you mind your own business. Shiv sister, to the quickness before it blisters into the newmorning milk blanket. Your ilk is funny to the turn -
8va
loco
w/ bar

Free time

Cm

a - way...

8va

Gtr. 3

fdbk.

*fdbk.

*Microphonic fdbk., not caused by string vibration.

Gtr. 4

fdbk.

Gtrs. 1 & 2

JUPITER

- Dani California
- Snow (Hey Oh)
- Charlie
- Stadium Arcadium
- Hump de Bump
- She's Only 18
- Slow Cheetah
- Torture Me
- Strip My Mind
- Especially in Michigan
- Warlocks
- C'mon Girl
- Wet Sand
- Hey

MARS

- Desecration Smile
- Tell Me Baby
- Hard to Concentrate
- 21st Century
- She Looks to Me
- Readymade
- If
- Make You Feel Better
- Animal Bar
- So Much I
- Storm in a Teacup
- We Believe
- Turn It Again
- Death of a Martian

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